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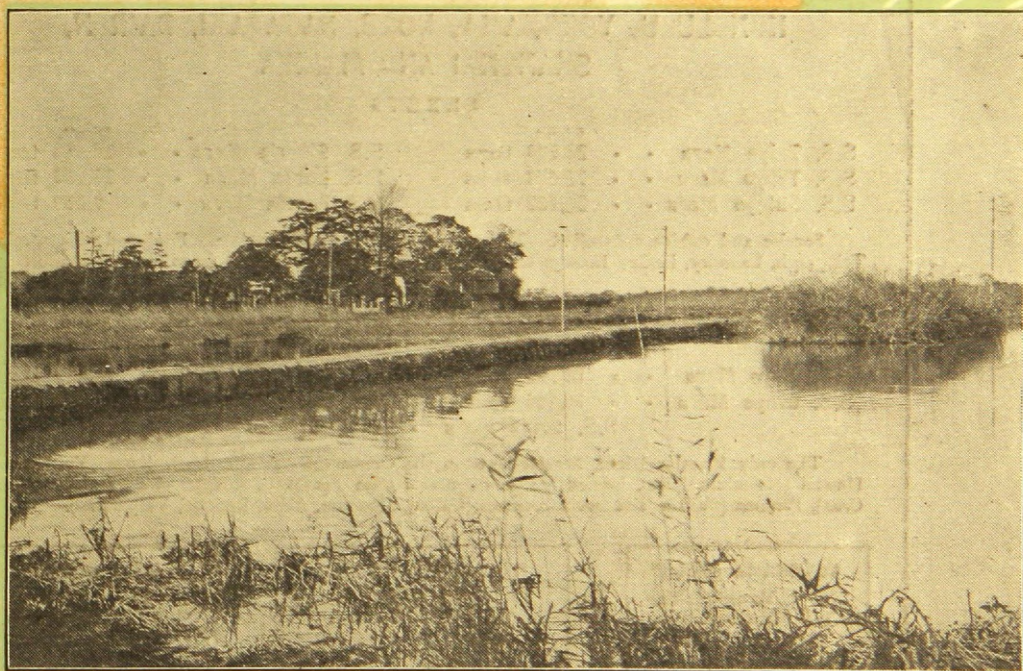
ESTABLISHED

HON. S. HIRAYAMA

1910

THE JAPAN MAGAZINE

A
Representative
Monthly
of
Things Japanese
Vol. XIII
No. V



River Sumida, near Tokyo

THE JAPAN MAGAZINE CO., TOKYO, JAPAN

大正十一年十二月廿五日發行 (毎月一回廿五日發行) 大正十一年十二月廿三日印刷

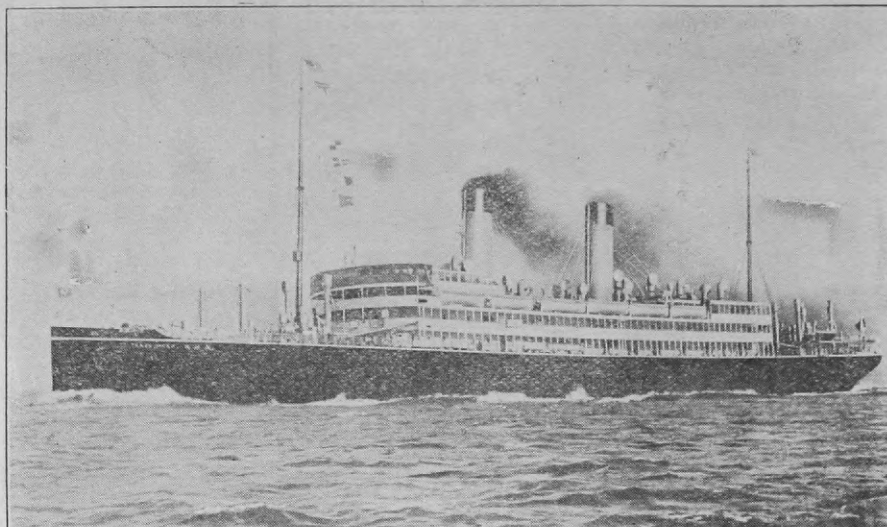
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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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SUBSCRIPTIONS:

In the Japanese Empire, (postpaid) per year in advance . . .	Yen 10.00
In Foreign Countries, (postpaid) per year in advance	" 11.00
Single Copy, ...	" 1.00

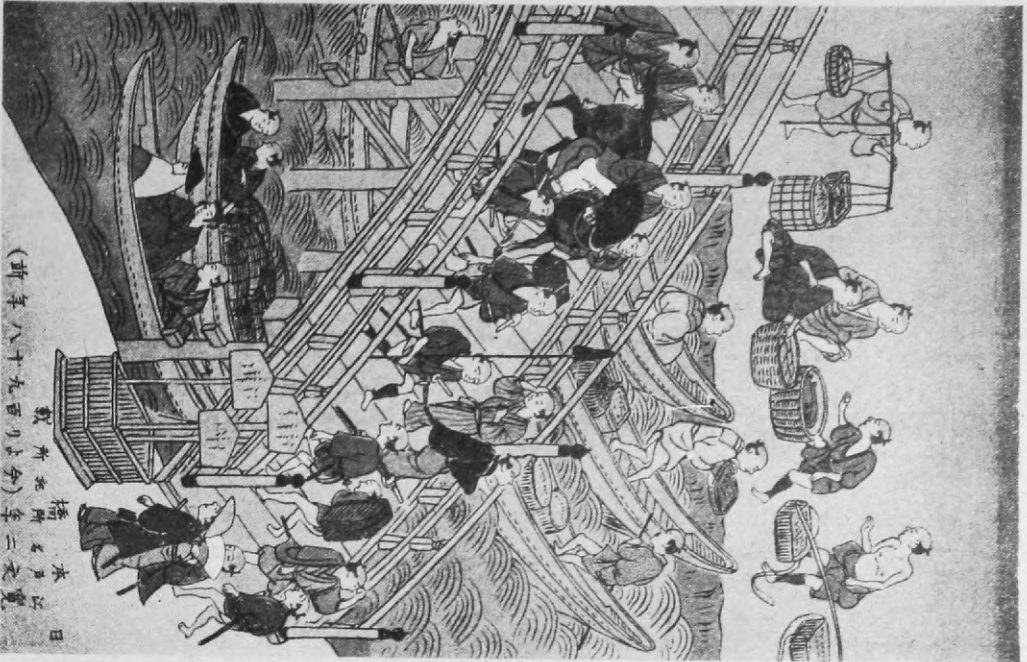
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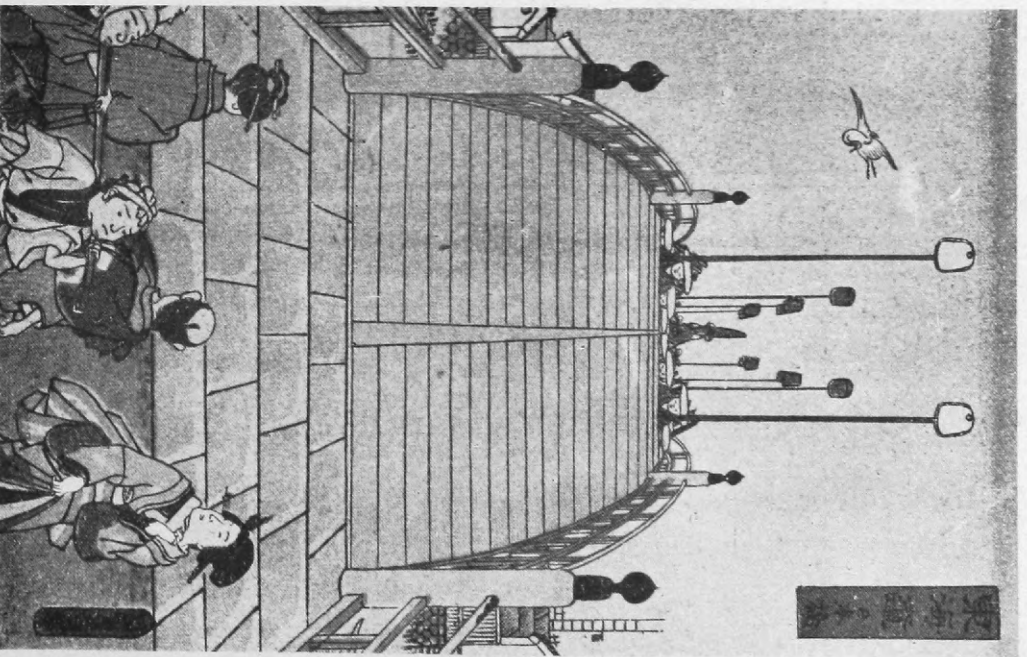
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A busy scene on the Nihonbashi bridge of Edo



A daimyo procession crossing the old Nihonbashi bridge in the morning, by Hiroshige I



H. I. H. Princess Naga-ko Kuni, fiancée of H. I. H. the Prince Regent, visiting Exhibition of Household Requisites at the Tokyo Museum, Ocha-no-mizu



H.I.H. Prince and Princess Yamashina visiting the Charity School in Mannen-cho, the slum district of Tokyo, at the year-end. Viscount Shibusawa, is standing in the door-way. He is adviser to the Tokyo City Office, which maintains the school



Parents and children visiting the Meiji Shrine, Tokyo, on November 15, the "Shichi-go-san" festival of children of the ages of 7, 5, and 3 (shichi-go-san) in the same family



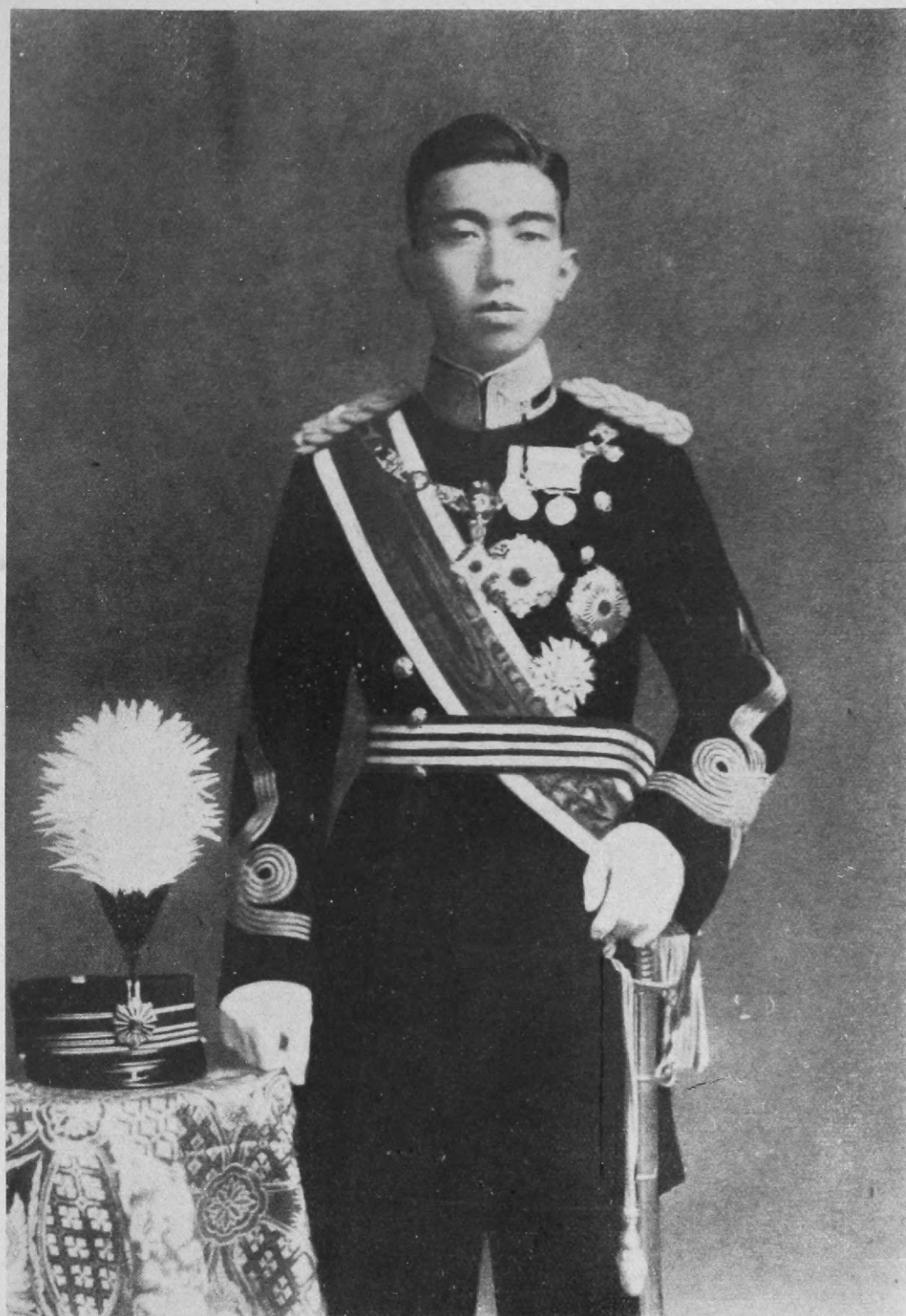
Prince and Princess Yi at the Imperial Arts Exhibition at Ueno



Visitors at the Imperial Arts Exhibition



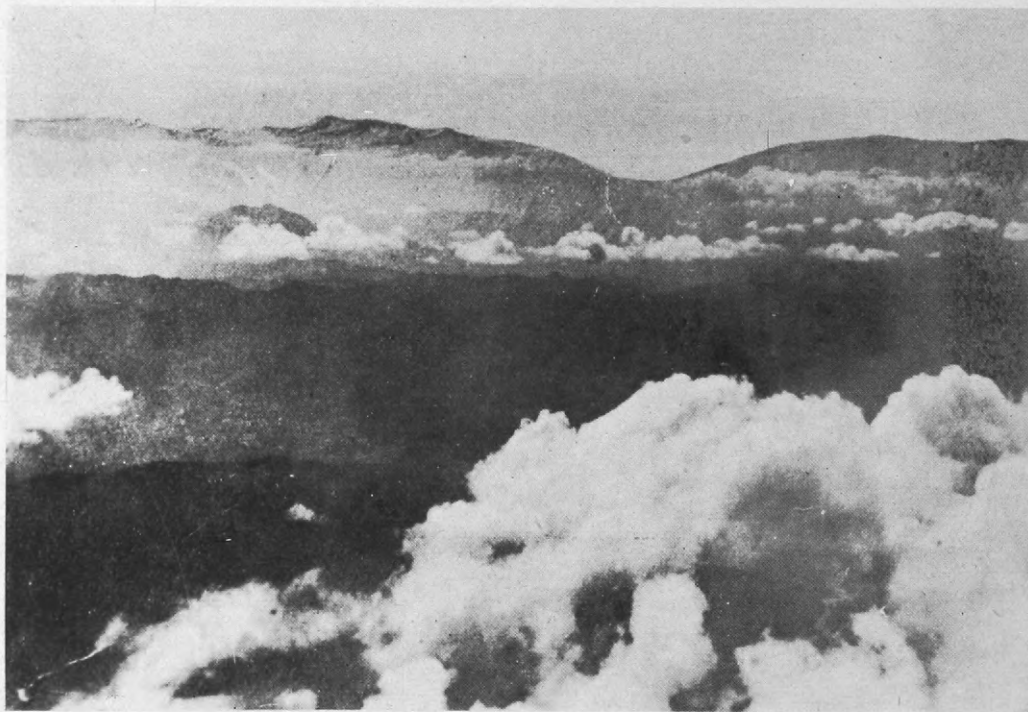
H. I. H. Princess Naga-ko Kuninomiya, who is betrothed to
H. I. H. the Prince Regent



H. I. H. the Prince Regent



Fuji at dawn



Dawn on the mountain clouds

THE JAPAN MAGAZINE

VOLUME THIRTEEN OCT. 1922

NUMBER FIVE

TAWARAYA SOTATSU

A NOTED American authority on Oriental fine arts once said that Koyetsu comes first, Sotatsu second and Kenzan third, Korin being behind the other three, and that Sotatsu comes next to Koyetsu because he used a peculiar kind of coloring not used by the three others.

In Japan, Sotatsu also is recognized as better than Korin. His history has been almost unknown, but recently the discovery of his tomb has thrown fresh light on his career.

He was first written about by Kurokawa Doyu, in his "Yoshu-fushi," a geographical work, published forty years after his death. From this it may be concluded that Sotatsu's works were then pretty well recognized by the public. Tani Buncho, a celebrated artist in the last period of Yedo, gave a short biography in his "Honcho-Gasan," speaking of Sotatsu's works in high terms. This is further evidence that he was high in the esteem of men of artistic taste then, for Buncho rarely openly praised others.

Ogata Korin had a very powerful successor and worshipper in the person of Sakai Hoitsu, who was a younger brother of a daimyo and studied thoroughly his works with ample resources and great power, and published books of his works, seals, and signatures. This extensively advertised the name of Korin. On the other hand, Sotatsu unfortunately had no such adherent.

The birth place of Sotatsu is unknown,

except that it was in either Kaga or Noto. He resided in the town of Kanazawa. His father was a charcoal and firewood merchant. He was rich and studied painting as a hobby. He could therefore use high priced colors unsparingly. He invented a mixture of gold dust and Indian black, which Korin gladly adopted afterwards. Many of his pictures remain in Kanazawa, from which we may suppose that he lived many years in that town. In his last years, he lived in Kyoto and was given the rank of "hokkyo" by the Emperor in recognition of his excellent work. He had many friends among high personages in Kyoto, and enjoyed the confidence of Karasumaru Mitsuhiro, a famous literary man and noble, who had Sotatsu copy the "Saigyō-Monogatari-Emaki," a picture-scroll of the Priest Saigyō, which belonged to the Emperor. This copy is endorsed by Mitsuhiro, and the endorsement is dated the 7th year of Kan-ei (1630).

Sotatsu's tomb was recently discovered at the Hōyōn Temple, Kanazawa, buried in the earth. The tombstone makes it clear that he died on August 12 of the 20th year of Kan-ei (1643).

The "Korin-Inpu" tells us that Sotatsu's teacher was Sumiyoshi Jokei. But the latter was actually junior to Sotatsu, for he died at the age of 71 in the 7th year of Kanbun (1667). The "Gajo-Yoraku" gives his teacher as Kano Yasunobu, but in fact, Yasunobu

also was junior to Sotatsu, for he died at the age of 73 in the 2nd year of Tokyo (1685). These mistakes were due to vagueness as to the date of the death of Sotatsu. The "Meiga-Shûi" mentions his teacher as Kano Eitoku, who died at the age of 48 in the 18th year of Tensho (1590), when Sotatsu was still young. From this, we may suppose that this man was his teacher, if such he actually had.

When Sotatsu's style of painting is carefully studied, however, we doubt whether this supposition is true, for Eitoku belonged purely to the Kano school, while Sotatsu was Tosa school in style. The most reasonable opinion is that Sotatsu learned the style of the Tosa school himself, without a teacher.

His family name was Nonomura, and he signed different names to his pictures, such as Sotatsu, Inen, Taiseiken and Ryuseiken. Especially, he used the name Inen for his large pictures.

School lineage was as much valued among Japanese artists as the Japanese generally value their family lineage. They declared themselves as belonging to a good lineage in order to enhance their pictures in the public eye or to make their pictures quickly known to the world. Hasegawa Tohaku declared himself of the legitimate line of Sesshu in competition with the Unkoku school descending from Sesshu. Iwasa Matabei, the founder of ukioye, signed a tablet in the Kita Temple, Kawagoe, calling himself a descendant of Tosa Mitsunobu. This form of self-advertisement was followed mostly among artists of the Kano school, but Sotatsu did not imitate the fashion, and simply signed the name Hokkyo. From this, it may be seen how confident he was of his own ability and how he possessed discernment.

He practiced Hon-ami Koyetsu's applied art. He learned the grand treatment of the Tosa school of the early period of the Kamakura Shogunate, and not its delicate and decayed style of a later age. His pictures had no black lines and were colorful. He tried to put color into everything, in opposition to the style valuing changes of black, especially of the Kano school, which was very powerful then. He mixed gold with black, which produced a mysterious coloring. He saw nature with penetrating eyes, its general form and its characteristic essence, and succeeded in painting with natural enlargement and coloring, giving the impression of solemnity and grandeur. He adopted at the same time a bold method of contraction.

Depicting plants was accomplished by Korin, but on the other hand Sotatsu worked out a new way of depicting war history and stories. It usually took him a long time to paint a picture, as he was most careful in coloring and beautifying it. This is a reason for the limited number of his works in existence.

Besides being very beautiful, his pictures represent his characteristic frankness. In some pictures, his seal and signature were placed irregularly to keep harmony in tone, which was a very strange method in his age, when painters' seals and signatures were affixed with due order and solemnity as a means to make their pictures look valuable.

His distinguished works include a pair of screens with many pictures of fans of the Hogen-Heiji Wars, which now belongs to the Imperial House. There is an interesting episode in connection with this. It was possessed formerly by Count Date, but was presented to the Emperor Meiji, who greatly admired it,

when he visited the residence of the Count.

Another is a pair of screens of Sekiya in the "Genji-Monogatari," which belongs to Baron Iwasaki. When the late Y. Iwasaki, the founder of the Iwasaki House, visited the Daigo Temple, Kyoto, this pair was shown to him with many Buddhist pictures. His interest centered on the screens, which he bought for 3,000 yen, which was exceedingly high at that early period of Meiji. The screens are now valued at over 100,000 yen.

The "Baichiku-no-zu," India-ink pictures of plum and bamboo, belong to the Imperial Museum.

Other works include the following :—

PICTURE	OWNER
"Unryu-no-zu" (Dragon and Clouds) Paper India-ink picture.	
	Imperial Museum.

"Sumiyoshimôde-no-zu" (Visiting the Sumiyoshi Shrine) A pair of gold and color screens.

Baron Iwasaki

"Kohaku-Ume-no-zu" (White and Red Plum blossoms) A pair of gold and color screens.

Count Tokugawa

"Genji-Monogatari - Ukifune-no-zu" (Ukifune in the Genji-Monogatari) A pair of colored paper screens.

B. Kobayashi

"Seikiku-no-zu" (Crysanthemums in Full Blossom) A pair of gold and color screens.

Kanazawa Temple of the
East Hongan-ji

"Raijin-Fujin-no-zu" (The Gods of Thunder and Wind) Screens (National Treasure).

Kennin-ji, Kyoto

PICTURE	OWNER
"Senmen-Shikishi-Nagashi-no-zu" (Fan and "Shikishi" Flowing) A pair of gold and color screens.	
	Baron Okura

"Gen-Pei-Kassen-no-zu" (Battle between the Minamoto and Taira Families) A pair of gold and color screens.

Marquis Mayeda

"Kaki-ni-Mejiro-no-zu" (Persimmons and White Eyes) A pair of colored paper screens.

Viscount Mayeda

Other pictures are said to be owned by old families in Kanazawa.

From these pictures, it may be said that what are thought to be masterpieces of Korin are imitations of Sotatsu's pictures, in design. A copy of the "Gods of Thunder and Wind" by Korin is possessed by Count Tokugawa. Sotatsu had already painted, on the screen in the Imperial House, a part of the "Ise-monogatari," which was painted by Korin and is included in the latter's hundred representative pictures. Another of the latter pictures, "Boy Playing with Dogs," was originally painted by Sotatsu.

Korin was perhaps equal in the art of painting to Sotatsu. Yet we clearly can see how prominent Sotatsu is among Japanese artists, as he originated designs much more than Korin. Korin's "Ogi-Nagashi" (Fan Flowing) and "Ogi-Chirashi" (Scattered Fans), which are of a design at which he was at his best, are found among the original designs of Sotatsu.

Tawaraya Sosetsu is likely to be Sotatsu's successor. A painter who called himself Mannen Sotatsu served, for generations Lord Mayeda of Kaga, but

pictures painted by these persons are far behind Inen Sotatsu's. In the Kayei era (1848-1853), there was an ashigaru (foot-soldier) called Sano of the feudal lord of Daishoji, a branch family of the Mayeda, who was very skilful in imitating Sotatsu's pictures. Many of the so-called pictures of Sotatsu owned by the public are these imitations.

In April, 1913, a memorial exhibition of Sotatsu's pictures was held under the auspices of the Japan Fine Arts Association, when many masterpieces of the painter were exhibited. Sotatsu having painted very few pictures none can now be bought at less than 10,000 yen. There is a society called Sotatsu-kai at the

Hoyen Temple, Kanazawa, where the master's tomb was found.

Sotatsu's works are now highly esteemed by discriminating men of artistic taste. It is regrettable there are very few anecdotes about him. He was greatly favored by the old nobles of Kyoto, with whom he was very friendly, much more so than Korin. He is supposed to have been too sober in character to leave behind him many interesting anecdotes, quite contrary to the many stories of Korin, who was bold and open-hearted.

The Sotatsu-kai is making constant efforts to discover and make known more of the life of the celebrated painter.



THE HISTORY OF LIGHTS IN JAPAN

WHILE it is hard to discover what kinds of light were used in remote antiquity in Japan, there being no exact records, it is very interesting, however, that the history of creation in Japan begins with the myth of the Sun and a narration of illumination.

According to Japanese mythology there were three gods of creation Ameno-minakanushi-no-kami, Takami-musubi-no-kami and Kammi-musubi-no-kami at the creation of the universe. There followed two gods called Izanagi-no-mikoto and Izanami-no-mikoto, who were the Gods of Heaven and Earth, respectively. Amaterasu-Omikami was born of the latter two gods, she being the Goddess of the Sun. There was also Tsukiyomi-no-mikoto, the God of Night, ruling the realm of night, and Susanô-no-mikoto, who was the God of Storm and governed the sea.

Amaterasu-Omikami and Susanô-no-mikoto quarreled, until the former, enraged, hid herself in the Ama-no-iwato, which made heaven and earth pitch-dark. The quarrel was between the Storm and the Sun, and the light of the Sun was covered up by the former. Thereupon, all the gods assembled before the Ama-no-iwato and prayed to the Goddess of the Sun to reappear. Then a "niwa-bi" (a fire) was lighted, according to the Kojiki. From this it may be seen that the race of the Yamato then knew how to make a light in the night.

Light was made by the friction of two pieces of cypress wood called *hinoki* which means the wood of fire and easily ignites. This custom is still observed at the Ise and Izumo Shrines. The method is to rotate violently by hand a wooden gimlet in a hole in a piece of hinoki. The resulting light is held sacred and is used for lighting the shrine lanterns.

Later, the striking of fire was made by the friction of a fire-stone and a piece of iron. It is mentioned in the Nippon-Shoki that in the reign of the Emperor Keiko (71-130 A.D.) Yamatotakeru-no-mikoto, on his expedition to subjugate the rebels in the east, made a fire by means of the fire-stone, with which he burnt the grass and drove away the rebels attacking him.

A torch was employed in funeral services. Houses were quite simple at that time. There was a very simple earthen fireplace which was used for cooking in the day time and for lighting at night. The fuel was wood, which was very plentiful and easy to gather. Lighting by wood fire was observed in mountainous places in Japan until the Meiji Restoration.

An earthen vessel perhaps was used as a lamp for special occasions such as marriages, funeral services, etc. In a norito (Shinto ritual), the phrase "the god as shining as a light," is found. This light is supposed to mean an earthen vessel plate-like in shape, in which wood

was burnt. It is unknown whether oil was employed then or not.

In short, camp-fires and torches were then the principal lights which were made by burning wood, but on ceremonial occasions, the earthen vessel was employed.

When communications were opened with Korea, from which continental civilization was introduced, there is evidence that oil began to be used, as it was in Korea. A painting, recently discovered by Professor T. Sekino and others in Korea, the oldest known Oriental wall-painting, shows a man holding up a lighting vessel, the blazing up of which proves the burning of fish or vegetable oil. The flame covers the whole vessel, from which it is concluded that no wick was used then, but pieces of cloth or wood, soaked in the oil.

A similar vessel existed in ancient times in Japan, where it was called *takatsuki* and served as a table light. From this, we may conjecture that the Korean lighting vessel was imported into Japan. The use of lighting oil was, however, confined most probably to the upper classes of society. The burning of fish oil in a shallow vessel hung in the center of the room as an illuminant was seen even in the Meiji era before lamps were imported.

In the reign of the Emperor Kinmei (540-571 A.D.), Buddhist images were brought in with Buddhism, and soon the new religion spread over the country. There were many Buddhist temples built in the interior, which greatly encouraged the making of Buddhist images. This was accompanied by elaborate Buddhistic decorations, including lights and lighting vessels.

A big lighting vessel known as *taka-*

today in the Horyu Temple, for instance, which still exists there, was made in the reign of the Empress Suiko and was employed by Prince Shotoku. It is made of a pole and a stand, and there was a wick in the oil-saucer. There is also a round reflector, which is moved up and down with the oil-saucer.

In the Nara epoch there were already metal-lanterns and stone-lanterns, the old stone-lantern in the Tayema Temple being thought to have been made at that time. There must also have been wooden lanterns, although no records of them are found. The burning of wood did not cease and in fact was more extensively used. An improved torch was made then of wood soaked in oil.

In the Heian period more elegant lighting vessels made their appearance, as Japanese taste was displayed in every thing then. The principal were hanging lanterns and standing light vessels. The former soon grew in importance and was employed in palaces and mansions. They were hung from the eaves and similar places, the light being made by oil and a wick. There was a paper candle made by oiling paper. It was carried by men outdoors.

Next came the painting of these lighting vessels, the most elegant of which were lacquered and had metal fittings. The simpler ones for common use were perhaps not lacquered. At first, they were merely lacquered black, then black with gold dust and finally black with gold figures (*makié*).

In the Kamakura period, the simple Samurai life was led without any such showy lighting vessels, and the patterns became much simpler.

In the Ashikaga period, lighting made great improvement along with the de-

velopment of tea making, flower-arrangement and technical arts. Consequently, stone-lanterns were so changed in form as to serve as the decoration of gardens besides shrines and temples, light-stands had a cover a round the light, andon (paper night-lamps) were made to carry about at night, and finally, there were kago-chochin (basket-lanterns), the origin of chochin (paper-lanterns). There was also made primitive candle-wax. The benden-to (covered light-stand) was a kind of andon, the light being covered by a thick paper chimney to resist the wind. This kind of lamp gradually developed until at last the cover was made round framed with bamboo or wood, over which paper or silk was pasted in an artistic way.

The andon, which was portable, was different from the one used in a later age. It was a square stand, on which was put an oil-saucer. There was a handle to carry it with, and it was covered by paper or cloth. There was also a round andon.

A more improved light was the chochin (paper-lantern) which was carried outside at night. The Kago-chochin, the origin of the chochin, was a stand, on which was put a light, and which was covered by a papered basket, there being a handle on the upper part to carry it with.

The first candle-wax was pine-resin wrapped in bamboo leaves, and was about 8½ inches in length. Another kind was pine-resin with a wick of corn cob. Even at present, this primitive light is found in remote corners in north-west Japan.

In the Yedo period, andon and shokudai (candle-stand) completely developed, and for carrying, the taimtsu (pine-torch) was entirely replaced by the chochin

(paper-lantern). The Yedo world was lit by andon, shokudai and chochin. The andon for carrying was used in rooms in the place of today, and gradually was greatly changed in form and use, some being hung, some being fixed outdoors and some being used as signs by tradesmen. Oil burning became general, and the so-called Japan wax-candle took the place of the pine-resin candle.

The andon had no longer the oil-saucer directly on the wood base but on a shelf fixed across the chimney at the center. The oiler and some other vessels were in the lower part. The base had a drawer, in which were put wicks and other things. It was either round or square in shape.

The shokudai was a candle-stand. It was found in the Kamakura period, it is said but then was perhaps used only by temples. In the Yedo period, it was generally used. It was made of iron or brass, similar in shape, although very different in design. The base was comparatively large so as to safely support the pole and candle. The pole had a hook to hang the wick-cutter on, there being a small vessel for receiving the burnt wick placed in the base. There was another kind for carrying in rooms called teshoku. It was a shokudai without the pole and with a handle.

Candle wax was vegetable and was manufactured from the fruit of certain lacquer-trees. The ripe fruit was gathered and crushed. Then it was dried on mats, and steamed in bags, after which it was pressed and boiled, until dissolved, when it was put in cold water. Finally, it was put in a flat vessel and exposed to the sun. The wax candle had a wick made of a few strings of paper, soaked in

seed oil. The vegetable wax was mixed with the same oil, and while this mixture was being made, it was applied to the wick by hand, drying alternately. Paraffin was introduced early in the Yedo period, but it was too costly and limited to be used except by daimyos.

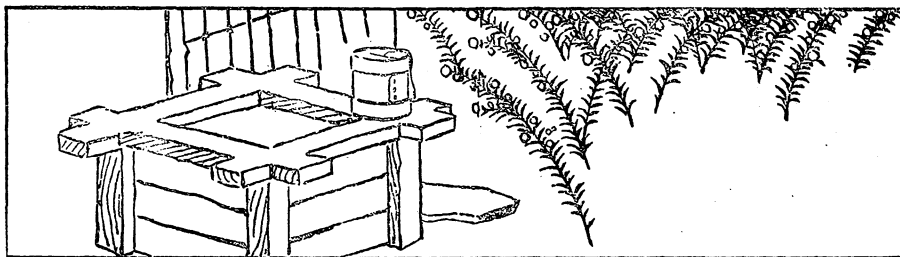
In ancient times, perhaps fish oil was used for lighting but it was vegetable later, when rapeseed oil or sesame oil mostly were used. The wick was principally made from rushes.

In the Meiji era, methods of lighting underwent great changes. Western civilization revolutionized them, and oil lamps were imported to take the place of the andon. At first, the lamps were clumsy and of small capacity. But they

improved until the air-lamp was introduced. Gas was first used in 1872 in Yokohama and Kobe, and later introduced in Tokyo, Osaka and Nagasaki. It was only in 1891 that mantles came to be used, brought in from abroad.

An electric lamp was first set up in 1883 in front of Okura & Co.'s office. It was an arc lamp. The people were greatly astonished by it. The incandescent lamp was first used in 1885.

Acetylene gas lights were first seen in 1903. At present, none of the old lighting utensils are left, but the paper lanterns, which are still widely used. Every corner of the country now is lit up by electricity—what a wonderful change!



THE PILGRIMAGE OF SHIKOKU

The pilgrimage of Shikoku is a visit to a number of Buddhist temples in the island of Shikoku, which forms Awa, Tosa, Iyo and Sanuki Provinces. The pilgrimage was, by religious belief, created by the power and influence of Kobo-Daishi.

Kobo-Daishi, one of the most famous priests of Japan, was born in Sanuki Province, Shikoku, where there still remain historical relics concerning him, the worship of which is the principal motive for the pilgrimage.

The Buddhist temples visited by the pilgrims number 88 which are visited in fixed order. They all belong, of course, to the Shingon Sect established by Kobo-Daishi. Temples Nos. 1-23 are in Awa Province, Nos. 24-39 in Tosa Province, Nos. 40-65 in Iyo Province and Nos. 66-88 in Sanuki Province. They are visited in this sequence. They are called the "Shikoku Hachijuhachi-kasho" (the eighty-eight holy places in Shikoku) as there are the "Saikokusanjusan-kasho" (the thirty three holy places in the West). It is uncertain which pilgrimage was started first and who selected the eighty-eight places, whether by Kobo-Daishi or by some of his later followers.

The pilgrim, either man or woman, is dressed nearly the same. He or she wears white mittens, white gaiters, a sleeveless "haori" known as the "oi-zuru," and a sedge hat on which are written the words "Dôgyô Ninin" (two fallow-pilgrims), and carries a cane. The sedge-hat has the same words even in

the case of a single pilgrim, as the belief is that he or she visits the temples accompanied by Kobo-Daishi. The visit to the eighty-eight temples requires travelling a distance of 300 "ri." It cannot be covered in less than 30 days by a young man, and it takes 50 days for an elderly pilgrim. All pilgrims carry on their shoulders a pair of parcels tied to a stick with cords. They make the visit with joy, gratitude and satisfaction in the same way that the Mahamedans visit the sacred places of Mecca and Medina even at the sacrifice of their whole fortunes.

The eighty-eight temples may be described follows:—

No. 1. Ichijoin Ryosen-ji, Bantomura, Itane-gori, Awa Province.

The principle image is Sakya carved by Kobo-Daishi, and there are also images of Mahavairocana and Amitabha by the same priest. Each temple has a Buddhist chant and hymn which is sung by the worshippers in a melancholy tone at the temple and on their way to it. The hymn of the Ryosen-ji is

" Ryosen no
Shaka-no-mimaye ni
Meguri kite,
Yorozu-no-tsumi mo
Kiyeuse-ni-keri."

This means that the pilgrim's sins are blotted out by his visit to Sakya in the temple.

No. 2. Gokuraku-ji, Hinoki, Itanogori, Awa Province.

This temple was established by Gyôki, a celebrated priest, and its principal image is Amitabha, at the sides of which stand images of Bhechadjaguru and of Kobo-Daishi who re-established the temple. It stands half-way up a hill. It is 25 "cho" from this temple to Konsen-ji, No. 3 temple. This temple's hymn is

"Gokuraku no
Mida-no-Jodo ye
Yukitakuba
Namuamidabutsu wo
Kuchiguse ni seyo."

This means that one should always recite namo'mitabyaya Buddhaya, if he wishes to go to the paradise of the west in the other world.

No. 3. Konsen-ji, Odera, Itanishimura, Sakano-gori, Awa Province.

This temple was opened by Kobo-Daishi, and its principal image is Sakya made by that priest. The tomb of the Emperor Kameyama is in its grounds. It is about a "ri" from this temple to Dainichi-ji, the next temple. The hymn of this temple is

"Gokuraku no
Takara no ike wo
Omoye tada
Kogane no izumi
Sumi tata ye taru."

This means that the visitor should well imagine how the pond of Paradise is full of clean, golden water.

No. 4. Dainichi-ji, Kurodani, Matsuzaka-mura, Sakano-gori, Awa Province.

The principal image of this temple is Mahavairocana, and is commonly called the Kurodani-ji. The image is seated and is 1 foot 5 inchss in height. It was carved by Kobo-Daishi. It is 18 "cho" from this temple to Jizo-ji, the next temple.

"Nagamureba

Tsuki shîrotaye no
Yowa nareya !

Tada Kurodani ni
Sumizome no sode."

This means that the moon is white and clean, and only the priest's gown is black.

No. 5. Sogoin Jizo-ji, Matsuzaka-mura, Itan-gori, Awa Province.

The tradition is that Kobo-Daishi was given, in a dream, sacred wood by Kumano Gongen, and from it he carved the image of "Jizo," for which this temple was opened. The temple was burnt during the wars of the Tensho era, and was re-established by the Priest Jôyu. In the Temmei era, images of the five hundred Arhan were made and placed in the temple. These images are nearly as high as a man, and tradition has it that one searching in this temple can find faces resembling those of his deceased parents. The temple grounds are very spacious. It is a "ri" from this temple to Anraku-ji, the next temple. The hymn of this temple is

"Rokudo no
Noge no "Jizo"
Daibosatsu
Michibiki tamaye
Kono-yo, Nochi-no-yo."

This is a prayer to "Jizo," a Buddhist teacher of the "rokudo" (the six states of existence) to lead one along the righteous path in this and other worlds.

No. 6. Anraku-ji, Hikino, Matsushima-mura, Itano-gori, Awa Province.

The principal image of this temple is Bhechadjaguru which is seated and is 2 feet 3 inches high. The temple is also called Onsen-zan Zuiun-ji. Onsen-zan means a mountain with hot springs. This name is derived from the gushing of hot

springs at this place in the life time of Kobo-Daishi. It is 10 "cho" from this temple to Juraku-ji, the next temple. The hymn of this temple is

"Kari-no-yo ni

Chigyo arasou

Muyaku nari

Anraku-koku no

Shugo wo nozomeyo!"

Which means that it is useless to struggle for estate in this evanescent world, but very important to seek protection in the country of ease (paradise).

No. 7. Juraku-ji, Takao-mura, Itanogori, Awa Province.

The principal image of this temple is a seated image of Amktabha, 2 feet in height. It is a "ri" from this temple to Kumagaya-ji, the next temple. The hymn of this temple is

"Ningen no

Hakku wo hayaku

Hanare naba

Itaran kata wa

Kubon Juraku."

This means that one quickly relieved of the eight woes of this world can reach Paradise.

No. 8. Kumagaya-ji, Nishihara, Tsuchinari-mura, Awagori, Awa Province.

The principal image of this temple is "Senju-Kannon" ("Kannon" of a thousand hands), and its head is reputed to contain 120 pieces of the bones of Buddha. Standing at its sides are an image of Acara and of Vaisramanna, both of which were a by the famous Unkei. There is also a framed autograph of Kobo-Daishi. It is 18 "cho" from this temple to Horin-ji, the next temple. The hymn of this temple is

"Takigi-tori

Mizu Kumatani no

Tera ni mairi

Nangyo surumo

Nochi-no-yo no tame."

Meaning that it is for easy life in another world to do penance at this temple.

No. 9. Horin-ji, Bettona, Tsuchinari-mura, Awa-gori, Awa Province.

The principal image of this temple is the dying Sakya. It is 25 "cho" from this temple to Kirihata-ji, the next temple.

The hymn of this temple is

"Daijo no

Hiho mo toga mo

Hirugayeshi

Tenporin no

Yen to koso kike."

This means that a visit to this temple is a way to participate in the salvation of mankind.

No. 10. Kirihata-ji, Kirihata, Yawata-mura, Asa-gori, Awa Province.

The principal image of this temple is "Senju-Kannon" ("Kannon of a thousand hands). It was carved by Kobo-Daishi and is hidden from view. At the sides of the image are an image of Acara and of Vaisramana, both made by Kobo-Daishi. The two Deva kings in the large gate were carved by Unkei. It is 10 "ri" from No. 1 temple to this place, and 1½ "ri" from this temple to Fujii-ji, the next temple. The hymn of this temple is

"Yokushin wo

Tada hitosuji ni

Kirihata-ji

Nochi-no-yo made no

Sawari tozo naru."

This means that all selfish desires should be abandoned definitely for they will prove an obstruction on the way to Paradise.

No. 11. Fujii-ji, Iio, Nishio-mura, Asaue-gori, Awa Province.

The principal image of this temple is Bhechadjaguru. It is 3 "ri" by a steep

mountain path from this temple to Shosan-ji, the next temple. There is a spring $1\frac{1}{2}$ "ri" away known as the Willow Spring, which was conjured up by Kobo-Daishi. The hymn of this temple is

"Iro mo ka mo
Muhi naka-michi no
Fujii-dera
Shinnyo no nami no
Tatanu hi mo nashi."

This means that Fujii-dera, or Fujii-ji is of unequalled holiness, for there is always Buddhist power at work in it.

No. 12. Shosan-ji, Shimo-Wakegami-mura, Nanishi-gori, Awa Province.

Its principal image is Akasagarbha. The temple is situated high on a mountain reached by a precipitous path. The sanctuary lies 10 "cho" up. It is 5 "ri" from this temple to Ichinomiya, the next temple. The hymn of this temple is

"Nochi-no-yo wo
Omoyeba kugyo
Shozan-ji
Shide ya sanzu no
Nansho aritomo."

This means that one may bear his penance, when he looks forward to his happy life in another world.

No. 13. Ichinomiya, Yawata-mura, Awa Province.

At first, this temple was the biggest Shinto shrine in the Province of Awa, and is still called Ichinomiya (First Shrine), while its real name is Kazo-in Dainichi-ji. The principal image of this temple is "Kanzeon." It is 15 "cho" from this temple to Joraku-ji, the next temple. The hymn of this temple is

"Awa-no-kuni
Ichi-no-miya to wa
Yu-udasuki
Kakete tanomeya
Kono-yo, nochi-no-yo."

This is a wish to pray to Buddha in this temple eagerly for happiness in this and other worlds.

No. 14. Joraku-ji, Emmei, Kokufu-mura, Meito-gori, Awa Province.

The principal image of this temple is Maitreya. It is 8 "cho" from this temple to Kokubun-ji, the next temple. The hymn of this temple is

"Joraku no
Kishi niwa itsuka
Itaru maji
Gusei-no-fune ni
Nori okure naba."

Meaning that one cannot reach the shores of Paradise, unless he takes the boat of Buddha's promise to save the masses.

No. 15. Kokubun-ji, Yano, Kokufu-mura, Meito-gori, Awa Province.

This is one of the Buddhist temples established in the reign of the Emperor Shomu at the ratio of one for one province. It is 18 "cho" from this place to Kwan-non-ji, the next temple. The hymn of this temple is

"Usuku koku
Wake wake iro wo
Some nureba
Ruten shoshi no
Aki-no-momijiba."

This means that autumn leaves change in colour as human beings change by birth and death.

No. 16. Kwannon-ji, Kannonji, Kokufu-mura, Meito-gori, Awa Province.

Its principal image is "Kannon" (goddess of mercy), 6 feet in height. It was carved by Kobo-Daishi. It is 18 "cho" from this temple to Ido-ji, the next temple. Its hymn is

"Wasurezu mo
Michibiki tamaye
Kannon-ji

Saiho-sekai

Mida-no-jodo ye "

This is a prayer to Kwannon to lead one to the Paradise of the west.

No. 17. Ido-ji, Inouye, Minami-Ido-mura, Meito-gori, Awa Province.

Another name of this temple is Rurizan-Meisho-ji. The local water was unfit to drink, when Kobo-Daishi visited it. He made an incantation with the result that a well dug at his order gushed out with pure, clear water. The place was, therefore, thought to be related to Bhechadjagura (the god of illness), an image of which was made and placed in the temple established for it. It is 5 "ri" from this temple to Onzan-ji, the next temple. The hymn of this temple is

"Omokage wo

Utsushite mireba

Ido-no-mizu

Musubeba mune no

Aka ya ochinan."

This means that one whose figure is reflected in the well, if he drinks its water, is rid of his passions.

No. 18. Onzan-ji, Tano, Komatsu-shima-mura, Katsuura-gori, Awa Province.

The principal image of this temple is Bhechadjagura. It was established by the Priest Gyoki, and re-established by Kobo-Daishi who buried his mother in it's, grounds. It is a "ri" from this temple to Rikko-ji, the next temple. The hymn of this temple is

"Ko wo umeru

Sono chichi haha no

Onzan-ji

Tomurai gataki

Koto wa arajina "

This means that the favour of parents is as high as a mountain, and they can enter Nirvana, when their child holds mass for their souls, relying upon Buddha.

No. 19. Rikko-ji, Rikko-mura, Nagagori, Awa Province.

"Jizo" is the principal image of this temple. It was constructed by the Emperor Shomu. The original image was carved by the Priest Gyôki at the request of the Emperor, but it was found too small by Kobo-Daishi who carved a larger one, 6 feet in height, when he re-established the temple, the original image being put inside the new one. According to a tradition, O-Kiyo, the daughter of Sakuraya Kinbei of Hamada, Iwami Province, killed her husband and made a tour in Shikoku with her lover. When she visited this temple, her hair became entangled with the rope of the temple bell. It is 3 "ri" from this temple to Kakurin-ji, the next temple. Its hymn is

"Itsu kiteka

Nishi-no-sumai no

Waga tachiye

Gusei-no-fune ni

Norite wataran."

This is to the effect that one can cross over to one's home in Paradise in the boat of Buddha.

No. 20. Kakurin-ji, Shikichi, Katsuura-gori, Awa Province.

The principal image of this temple is "Jizo." There once stood here a big cedar tree, in which cranes, lived. Kobo-Daishi, visiting the place, as a light in the tree, which proved to be small image of "Jizo," He cut the tree down and carved an image of the same Buddha, 3 feet high, from its wood, in the body of which was put the small image. The sanctuary is the most famous place for "gyo" (religious austerities) in Shikoku. There is a fall 468 feet high known as the "Kanchô-no-Taki." It falls from the top of a natural stone-wall, there is a temple of

Acara 8 "cho" up the stone-wall, and a "Kannon" temple 3 "cho" towards the west. Their images were carved by Kobo-Daishi. A big stupa a short distance from the mountain top is said to have been erected by Kobo-Daishi. Near the stupa is a cave in which stand twenty-eight stones like Buddha images. These are called "bosatsu-ishi." These various adjuncts have made the temple so famous.

The temple buildings are magnificent, as they were constructed under the patronage of the *daimyo* Hachisuka, the feudal Lord of the district in the Tokugawa period. The main building is 6 "ken" square and the Daishi-do (Temple of Kobo-Daishi) is $4\frac{1}{2}$ "ken" square. The temple grounds have an area of 4,212 "tsubo." The fête-days are January 24, March 21 and June 24 in the lunar calendar, when the grounds are the scene of great bustle. It is $1\frac{1}{2}$ "ri" from this temple to Dairyu-ji, the next temple. The hymn of this temple is

"Shigeritsuru

Tsuru-no-hayashi wo

Shirube nite

Daishi zo imasu

Jizo Taishaku"

This means that Kobo-Daishi dwells in the sacred forest with the cranes, with "Jizo" and "Taishaku."

No. 21. Dairyu-ji, Kamodani-mura, Naka-gori, Awa Province.

The principal image of this temple is kasagarbha. Kobo-Daishi practised religious austerities in his childhood at this place, when a sacred sword fell from heaven as a good omen of the success of his prayers. The temple was built by Kobo-Daishi in the Enryaku era through the prayers of the Emperor Kammu. Its principal image is 17 feet high and was carved by Kobo-Daishi.

The name of the temple was derived from the tradition that a bad "ryu" (dragon) living in the place and injuring people was sealed in a cave by Kobo-Daishi with the aid of the sword from heaven.

Sutemiga-take lies about a "cho" up from the Niō-mon, and the dragon cave is situated about 25 "cho" down from the rear gate. It is about 10 feet in diameter. About 10 steps from the entrance there is a ravine of unknown depth, in which the dragon was sealed.

The temple holds many treasures, of which the most valuable is eight volumes of the Namah Saddharmapunderikaya Sutra copied on golden paper in golden letters by Kobo-Daishi. It is $2\frac{1}{2}$ "ri" from this place to Byodo-ji, the next temple. The hymn of this temple is

"Tairyu no

Tsune ni sumuzoya

Ge ni iwaya

Shashin monji wa

Shugo no tame nari."

This means that to listen to Buddha's teachings at the cost of one's life in the dreadful cave of the big dragon is to guard Buddha.

No. 22. Byodo-ji, Aratano, Niino-mura, Naga-gori, Awa Province.

The principal image of this temple is Bhechadjaguru, seated, and 2 feet high. It was carved by Kobo-Daishi. The temple was established by Kobo-Daishi. In ancient times, it was made up of seven magnificent buildings and had 12 branch temples. There is only one left at present. It is situated half-way up a mountain, reached by stone steps. It is 7 "ri" from this temple to Yakuō-ji, the next temple. The hymn of this temple is

"Byodo ni

Hedate no nashi to

Kiku toki zo
Ara tanomoshiki
Hotoke tozo miru."

This declares how constant Buddha is, for all men are equal in his eye.

No. 23. Yakuō-ji, Hiwasa-mura, Umibe-gori, Awa Province.

The principal image of this temple is Bhechadjaguru. It was established by the Priest Gyōki at the request of the Emperor Shomu. Kobo-Daishi visited this temple at the age of 42, and carved the above image, with a prayer to protect it against misfortune. The image is seated and is kept secret. The temple lies half-way up a mountain. It was erected in the Tencho era, when the Emperor Junna donated fields for the cost of building. Later, it was re-established by the Emperor Toba, but was destroyed by fire in the 16th year of Kan-ei. Lord Hachisuka built the present temple. The temple grounds command a very fine view. The hymn is

"Mina hito no
Yaminuru toshi no
Yakuō-ji
Ruri no kusuri wo
Ataye mashimase."

This means a prayer to Bhechadjaguru of the Yakuō-ji is medicine to the sick.

The Province of Awa has these twenty-three temples out of the eighty-eight. We then enter the Province of Tosa. It is 11 "ri" from Yakuō-ji to To-ji, the next temple, the way to which is mountainous and very precipitous.

No. 24. Higashi-dera, Takaoka, Aki-gori, Tosa Province.

This temple is reached from the Province of Awa by a long and arduous road. It is also called Murotozan Myōjo-in. Its main Buddha is Akasagarbha. When Kobo-Daishi was here praying to Buddha

he suddenly had the sensation that Myōjō (the brightly shining star) had entered his month. He spot, and at once a light glittered, on the sea and poisonous snakes and ferocious beasts escaped from the place, enabling the priest to accomplish his prayer.

A kind of unedible potato ("kuwazu-imo") or "ishi-imo" (stone potato) is grown largely at this place. A tradition is that when Kobo-Daishi visited this place he felt hungry and begged for food at a house, in which an old woman was boiling potatoes. She was glad to give the potatoes to the priest, and told him that they were but stones. At once, the potatoes grew as hard as stones, and they were thrown away as uneatable. This is said to be the origin of the stone-potatoes now growing there. It is 1 "ri" 10 "cho" from this temple to Tsu dera, the next temple. The pilgrim's song for this temple is

"Myōjo no
Idenuru kata no
Higashi-dera
Kuraki mayoi wa
Nadoka arajina."

This means that one cannot go astray with the light glittering from the Eastern Temple (Higashi-dera).

This temple was ruined after being founded by Kobo-Daishi, but was re-built by the Priest Saisho in the Genna era through the support of Lord Yamanouchi Tadayoshi. There is, in the main building, an image of Akasagarbha made by Kobo-Daishi. There are over 10 buildings in the grounds. Its fête day is the 13th of each month, that in March being most important.

No. 25. Tsu-dera, Murotsu, Asa-gori, Tosa Province.

The name of this temple is in reality Hojuzan Shingon-in Shinsho-ji. It was

founded by Kobo-Daishi, and the image of "Jizo" (its main buddha) was made by him. The temple stands on a wooded hill. Its pilgrim's song is

"Nori no umi
Iru ka, izuru ka
Kono Tsu-dera,
Mayou wagami wo
Nosete tamayeri."

This means that one going astray from the Buddhist path is taken to the righteous path in a boat from this temple to yonder shore.

It is a "ri" from this temple to the next temple.

No. 26. Nishi-dera, Muroto-mura, Aki-gori, Tosa Province.

The true name of this temple is Ryuzusan Komyo-in Kongocho-ji. It was founded by Kobo-Daishi in the Daido era, when he came back from China. It was granted a large estate by the Lord of the Chosokabe family. When the Yamano-uchi family ruled the place, its buildings were greatly repaired. Its main Buddhist image is Bhechadjaguru, made by Kobo-Daishi. He put it in a shrine, which has not been opened since then. Its pilgrim's song is

"Ojo ni
Nozomi wo kakuru
Gokuraku wa
Tsuki no katamuku
Nishi-dera-no sora.."

This means that Paradise, where one may go on dying is in the west, in which direction the moon sets.

It is 7 "ri" from this place to the next temple.

No. 27. Shinho-ji, Karahama-mura, Aki-gori, Tosa Province.

This temple is situated on a wooded mountain. It is not known when it was founded. It was once known as a Shinto

shrine. Its main Buddhist image is the Goddess of Mercy. The image is 12 feet in height. Early in the Meiji era, it was officially classed as a Shinto shrine. Yet it is treated as a Buddhist temple by the pilgrims. It is about a "ri" from the mountain foot to the temple. It is so wooded that people were formerly afraid of visiting it in the evening. Its pilgrim's song is

"Sanbutsu no
Chikai-no-kokoro
Kô-no-mine
Yaiba-no-jigoku
Tatoi aritomo."

This means that the three Buddhas' oath to relieve men is sacred.

It is 9 "ri" from this place to the next temple.

No. 28. Dainichi-dera, Sako-mura, Kami-gori, Tosa Province.

The true name of this temple is Hokai-zan Koshoin.

It was founded by Gyôki and re-established by Kobo-Daishi, who made an image of Bhechadjagura of camphor wood. The principal Buddhist image in the temple is Mahavairacana. Its pilgrim's song is

"Tsuyu shimo to
Tsumi wo teraseru
Dainichi-ji
Nadoka ayumi wo
Hakobazara mashi."

Meaning, how can we stop worshipping at the temple, which casts its light on us to expiate our past since as the sun, shining on the dew and frost, dries them up.

It is 1½ "ri" from this place to the next temple.

No. 29. Kokubun-ji, Kuni-hisa-mura, Nagaoka-gori, Tosa Province.

This temple was built in the Tenpyô era, when Buddhist temples were erected,

one in each province by Gyoki at the order of the Emperor Shomu. Its principal image is the Goddess of Mercy made by the above priest. Its grounds are extensive. Many old trees grow at the back of the temple. There are relics of the Castle of the Chosokabe family in the westward neighbourhood. Its pilgrim's song is

"Kuni wo wake
Takara wo tsumi te
Tatsu tera no
Suye-no-yo mademo
Riyaku nokoreri."

This means that the temple is so important and cost so much that it benefits even a degenerate age.

It is $1\frac{1}{2}$ "ri" from this place to the next temple.

No. 30. Ichinomiya-Anraku-ji, Enokuchi-mura, Tosa-gori, Tosa Province.

This temple is also called Momoyama Jingu-ji. Ichinomiya means the first shrine in Tosa Province, and it was known as a Shinto shrine before the Meiji era, when it was made a purely Buddhist temple. The principal Buddhist image is a seated Amitbha.

Its pilgrim's song is

"Hito oku
Tachi atsumareru
Anraku-ji
Mukashi mo ima mo
Sakaye nuru kana."

This means that the temple has been prosperous since ancient times with so many worshippers.

It is 3 "cho" from this place to the next temple. It is 10 "cho" from here to Kochi City.

No. 31. Chikurin-ji, Godaisan-mura, Nagaoka-gori, Tosa Province.

This temple stands on the summit of Godai-san at a height of about 8 "cho"

from the foot. It was removed from China in the first year of Shinki by Gyoki at the order of the Emperor Shomu. Its principal Buddhist image is Manjusuri. Kobo-Daishi visited it in the Konin era and re-built it. He made his own image, which he left in it. The temple stands on flat ground and its compound covers an area of 4,500 "tsubo." One can command a fine view of the Bay of Kiuko from this place. Great religious fêtes are held on January 24 and June 24 of the old calendar, when it is visited by thousands of people from all directions. Its pilgrim's song is

"Namu Monju
Sanse-no-butsu no
Haha to kiku
Ware mo ko nareba
Chi koso hoshi kere."

This means that Manjusuri (the god of wisdom and intellect) is said to be the protector of Buddhas from human beings in the past, present and future worlds, and that being so, we are his children and wish him to impart his wisdom to us.

It is $1\frac{1}{2}$ "ri" from this place to the next temple.

No. 32. Zenjibu-ji, Toichi-mura, Nagaoka-gori, Tosa Province.

The principal image of this temple is of the Goddess of Mercy, brought by Kobo-Daishi. Its pilgrim's song is

"Shizuka naru
Waga minamoto no
Zenjibu-ji
Ukabu kokoro wa
Nori no hayafune."

This means that when worshipping at the quiet temple, we can think of nothing but belief in Buddhism, and this state of mind is like a boat taking us to Paradise.

It is $1\frac{1}{2}$ "ri" from this place to the next temple.

No. 33. Kofuku-ji, Nagahama-mura,
Aogawa-gori, Tosa Province.

This temple was founded by Kobo-Daishi in the Enryaku era. It was once re-named Keiun-ji, combining their names in recognition of a great service by Unkei and Tankei, famous Buddhist image carvers in repairing Buddhist image of the temple. In the Keicho era, Lord Chosokabe Motochika made the Priest Geppo, whom he trusted, the second founder of the temple, which again changed its name to Hoju-zan Unkei-ji. Later, the Chosokabe family was ruined, and its place was occupied by the Yamanouchi family. The remnants of the ruined family attempted to oppose the new lord, but Geppo succeeded in dissuading them. The priest was prized by the lord, who denoted to the temple a fief of 100 "koku." Its principal image is of Bhechadjagura, made by Kobo-Daishi. It is 2 "ri" from this place to the next temple. Its pilgrim's song is

"Tabi-no-michi

Ueyeshimo ima wa

Kofuku-ji

Nochi no tanoshimi

Ariake no tsuki."

This means that though hungry on the way to the temple, but can hope to go to Paradise by worshipping there.

No. 34. Tanema-ji, Akiyama-mura,
Agawa-gori, Tosa Province.

According to a tradition, this temple was built in the centre of a plain, where a sutra fell down from heaven. The most important treasure of this temple is that sutra. Kobo-Daishi sowed in the temple grounds seeds from China, which is the origin of its name. It is 2 "ri" from this place to the next temple. Its pilgrim's song is

"Yo-no-naka ni

Makeru gokoku no

Tanema-dera

Fukaki Nyorai no

Daihi nari keru."

This means that the sowing of seed is a great mercy of Buddhas

No. 35. Kiyotaki-ji, Takaoka-mura,
Takaoka-gori, Tosa Province.

This temple was founded by Kobo-Daishi. Its principal Buddhist image is of Bhechadojagura, which was made by Gyoki, and it contains some other images by him. There is a tope of the Imperial Prince Kogaku, who was the third son of the Emperor Heizei and was made heir to the Emperor Saga, but was deposed in the Konin war, and became a priest. In the Teikan era, he sailed for China, but met with a disaster at sea. He landed at this place and resided here. Afterwards, he went to China and left there for India, when he died. The tope was erected perhaps by his followers. It is surrounded by hundreds of small topes, all of which are covered with moss and appear to have been here a thousand years. It is 2 "ri" from this place to the next temple. Its pilgrim's song is

"Sumu mizu wo

Kumeba kokoro no

Kiyotaki-ji

Nami-no-hama chiru

Iwa no hagoromo."

"Iwa no hagoromo" is a Buddhist symbol for eternity. A big rock, of 30 square ri, was rubbed by an angel with its wings once in every thirty years, and the rock was reduced to nothing by the rubbing. The song means that the water of the Kiyotaki (Pure Fall) is scattered about like flower petals as if the rock were covered by an angel's wings.

No. 36. Seiryu-ji, Usa-mura, Takaoka-gori, Tosa Province.

This temple was built by Kobo-Daishi after a model of the Chinese temple of the same name. A tradition is that while in China, the priest threw his "tokko" (an Indian weapon carried by Buddha) out toward Japan, and it fell on this ground, which was selected as the site of the temple. Its principal image is of Acara, made by Kobo-Daishi. In the Shoho era, Lord Yamanouchi Tadayoshi re-built the temple, which stands on a hill and faces south. The sanctum is 4 "cho" up the hill, where many old trees stand with a very fine view of the sea coast of Taki-no-ura on the Pacific Ocean. It is 13 "ri" from here to the next temple. Its pilgrim's song is

"Wazuka naru
Izumi ni sumeru
Seiryu wa
Buppo shugo no
Chikai tozo kiku."

This means that Seiryu-ji (Temple of the Dragon, which protects Buddhism) is to protect Buddhism in this far off place.

No. 37. Iwamoto-ji, Kubokawa-mura, Takaoka-gori, Tosa Province.

This temple belonged previously to the Niida Shrine, and its principal image is of Amitabha. It is 7 "ri" from here to the next temple. Its pilgrim's song is

"Mutsu no chiri
Itsutsu no yashiro
Arawashi te
Fukaki Niida no
Kami no tanoshimi."

This means how joyful it is for benevolent God to have five shrines, (which form the Niida Shrine) in this common world.

No. 38. Kongofuku-ji, Kiyomatsumura, Hanta-gori, Tosa Province.

The principal image of this temple is the Goddess of Mercy. It stands at the

end of the headland of Ashizuri, which is about 2 "ri" out to sea. The temple was founded by Kobo-Daishi at the order of the Emperor Saga in the 13th year of Konin. The Emperor graciously gave it a tablet inscribed by himself. Tradition says that while in China, Kobo-Daishi threw his "goko" (another Indian weapon carried by Buddha) over to Japan, and it fell here which place was chosen as the site of the temple. The temple building was greatly damaged and was repaired by Lord Yamanouchi in the 8th year of Kan-ei, when the present magnificent building was built in the grounds of 3,800 "tsubo." There is an image of Kobo-Daishi in its Daishi-do. It is crowded with visitors on January 18 of the old calendar. The temple faces south toward the Pacific Ocean, the coast here is always washed by high waves. Strange rocks lie along the shore. There are many treasures in the temple. It is 12 "ri" from this temple to the next. Its pilgrim's song is

"Fudaraku ya
Koko wa misaki no
Fune no sama
Toru mo sutsu ru mo
Nori no Sata-yama."

This says that the headland is like a boat, in which we are taken to Paradise by Buddha, and it is only at Buddha's will whether we can take the boat or not.

No. 39. Kinko-ji, Hirata-mura, Hanta-gori, Tosa Province.

This temple was founded by Kobo-Daishi, and its principal image is of Bhechadjagura. It is large, with a hill at the back and fields in front. It is 7 "ri" from this place to the next temple. Its pilgrim's song is

"Namu yakushi
Shobyō shitsujo no

Gwan kome te
Mairu waga mi wo
Tasuke mashi mase."

This is a prayer to Bhechadjagura, who
cures all human diseases, to cure one who

is ill and has come to pray most eagerly.

This ends the journey in Tosa Province,
and the temples in Iyo Province are next
visited.

One "cho" equals about 120 yards.

One "ri" equals about 2½ miles.



TEN DREAMS

By SOSEKI NATSUME

The Eighth Night

WHEN I passed the threshold of the barber shop, three or four men who were assembled in a group said in chorus, "Good day, sir."

As I stood in the center and looked about, I saw the shop was a square room. There were windows on two sides of it, the two other sides being hung with looking-glasses. As I counted the mirrors their number was six.

I sat in front one of them. The cushion was so soft that my hips were buried. The chair was very comfortable. In the looking-glass my face was handsomely reflected; behind my face the window was seen. The lattice of the counter was visible in a diagonal direction; within the lattice there was no one. The torsos of those who passed outside the window were clearly visible.

Shotaro passed with a woman. He had a Panama hat on, which he had lately bought. I knew not when he became acquainted with her. Both of them seemed elated. I wished I could look full into her face, but the woman soon passed out of my sight.

A bean-curd seller passed, blowing a trumpet. As he placed it to his lips his cheeks were swollen as though stung by wasps. Having gone away with his swollen cheeks he was the object of my concern: it seemed to me as if he would be stung by wasps all his life.

A geisha came by. She was not as yet powdered; her hair being somewhat dishevelled, she looked untidy. And she appeared as if she had just awoke from sleep, and I am sorry to say she was very fallow.

She dropped a curtesy to some one and said something, but the person addressed did not appear in the looking-glass.

Then a man in white came up to me, with scissors and comb, and began to look at my head. Twirling my thin moustache, I asked him if this was any good. The man in white, without saying anything, stroked my head with the amber-coloured comb.

"I mean my head, too," I told him. "And is this any good?" The man in white, without speaking a word, as before, began clicking his scissors.

I kept my eyes wide open for the purpose of looking at all the images which were thrown upon the looking-glass; but every time the scissors snapped black hair fell so fast that I at last shut my eyes.

At this the man in white said, "Did you see the goldfish-seller in the street, sir?"

I said I did not. The man in white silently continued to use his scissors. All at once a voice cried, "Look out!" I opened my eyes, and saw, from under the hair-dresser's sleeves, the wheels of a bicycle and the shafts of a jinrikisha.

The next moment the man in white took hold of my head with both hands and turned it to the other side. The bicycle and jinrikisha were out of sight. The sound of the scissors was heard.

Pretty soon the man in white turned around to my side and commenced shaving about my ear. As hair did not now fall, I could freely open my eyes. I heard the cry of "Millet dough!" near by. The dough-man, striking the mortar with the pestle, kept time. I wished have a sight of millet dough, for I had seen it only in my childhood. But the dough-man never appeared in the looking-glass; I could only hear him pounding.

I did my utmost to peep into a corner of the looking-glass, and saw a woman sitting inside the latticed counter. She was dark-complexioned, thick of eyebrow and of large build; with an *ichogaeshi* coiffure and clad in an *awasé* with a black satin neckband. She was counting a number of banknotes, with one knee raised. The notes seemed to be ten yen notes. With her long eyelashes downward and her thin lips compressed, she was reading the number of the notes in good earnest. Her counting was very quick, and their number seemed in exhaustible. On her lap there were at most about one hundred pieces, but these one hundred were always one hundred however she might count them.

I had stupidly been gazing on these ten yen notes and the woman's face for awhile, when the man in white cried in a loud voice, "Shampoo, sir?" As it was high time, I rose up from the chair and turned my face toward the counter. But inside it no woman and banknotes were to be seen.

I paid and went out. In the left

corner of the shop I saw about five oval pails full of red, speckled, thin, and plump goldfish. The goldfish-seller, looking at the fish, before him, remained quiet, with his chin on his hand, and paid no attention to the activity of the busy street. I stood awhile, looking at this goldfish seller; but while looking at him, I did not see him move in the least.

The Ninth Night

THE world was beginning to become noisy somehow; war was likely to break out before long. It seemed to me that a number of unsaddled horses which had been burnt out of their stables were respectively running about the dwelling-place day and night; and that the footmen were clamoring after them day and night. And yet inside the house it was silent as death.

In the house there were a young mother and a child of three. The father had gone somewhere. He left his house one night before the moon had risen. He put on a pair of sandals and a black hood while in his bed, and went out of the kitchen-door. At that moment the light of the *bombori* which the mother held in her hand cast its long slender beams through the darkness and shone on a ground-cypress on this side of the hedge.

The father had not returned since then. Every day the mother asked her three-year-old child, "Your papa?" The child said nothing. After some days it was able to answer, "That way." The mother asked, "When will he come back?" But the child, with a smile, answered, "That way." The mother smiled, too, and repeatedly taught it to say, "He will soon be back." But the child learned the word *soon* only. When it was asked, "Where is papa?" it

sometimes answered, "Soon."

When night came and all around became still, the mother tightened her *obi* anew, put a shark-skin-sheathed dagger within it, tied her child to her back with a band and quietly went out at the side-door. She always wore straw slippers. The child, hearing the sound of the slippers, would often fall asleep on its mother's back.

If we went westward through the residential quarters surrounded by earthen walls, and descended a gentle declivity, we should see a large gingko. If we turned at this tree to the right and went about a *cho*, we should meet a stone *torii*. On one side of it there were ricefields; on the other stood a thicket of small bamboos. Beyond the *torii* there was a dark forest of cryptomerias, through which lay a stone pavement about twenty *ken* long. At the end of this pavement there was an old shrine with a staircase before it; over the offertory chest hung a thick cord from a large bell. Close to the bell hung a tablet bearing the wearing the words "Hachiman Shrine" on it. There were many other tablets.

Within the *torii* and up in the trees some owls hosted. When the sound of the mother's straw slippers stopped before the shrine, the mother first rang the bell, then crouched and clapped her hands. Generally on these occasions the owls became silent. Then the mother prayed for her husband's safety with all her heart. According to her thought, as her husband was a samurai, the deity would surely listen to her fervent prayer. The deity was that of war.

The sound of the bell often roused the child from sleep. As all around was quite dark, the child would often burst out crying. Then the mother, praying

something inaudibly, shook her back by way of reassuring the little one. Sometimes the child stopped, sometimes it cried the louder. In either case the mother did not stand up so readily.

When her prayer was over, the mother unfastened the band and slipped down the child from her back. Hugging it in her arms, she ascended the shrine steps and rubbing her cheek on that of her dear one, she said, "Wait awhile, dear child." And she tied the child with the band to the railing. Then she went down the steps and walked one hundred times from one end of the stone pavement to the other.

The child fastened to the railing, crept about the wide verandah of the shrine as far as the band would permit. At such times the mother was set at ease; but if the child cried bitterly, she felt restless and uneasy. She walked so fast to and fro, that she got out of breath. Sometimes she hurried to the shrine, comforting the crying child in many ways, and then again began her "one-hundred-times-walk."

Thus for many, many nights the mother was anxious about her husband, taking not a wink of sleep. But the man had already been slain by a *ronin*.

This sad story was told, in a dream, by my mother.

Tenth Night

SEVEN evenings after he was carried away by a woman, Shotaro returned ramblingly and became suddenly feverish, he took to his bed. This news was brought by Mr. Ken.

Shotaro was the handsomest man in the whole town, and very good and honest. He had only one hobby: with a Panama hat on his head, he was often

seen to sit before the fruit shop in the evening, looking at each passing woman. And he looked at them with admiration.

When few or no women passed, he did not turn his eyes towards the street and looked at the fruit. There were many kinds of fruit: peaches, apples, loquats, bananas in baskets. They were arranged in two rows, ready for presents. Shotaro, looking at these baskets, said they were pretty, and added that if a man was to be a tradesman it would be best to be a fruiterer. Notwithstanding, he wore a his panama hat, and did nothing.

He sometimes passed comment on some citrons, saying that colour was nice; but he never bought any. Of course, he did not eat one gratis, but praised the colour only.

One evening a woman suddenly stood at the shop. She seemed to be a lady of some rank, for she was gorgeously attired. The colour of her garments greatly pleased Shotaro, and he was much interested in her face. So he took off his beloved panama hat and politely saluted her. The woman, pointing to the largest basket in the shop, said she would take it. Shotaro took it up at once and handed it to her. At this the woman said the basket was very heavy.

Being by nature jolly and light-hearted, Shotaro said he would take it to her house, and left the fruiterer's shop with her. And he was not seen for many days.

His relatives and friends became alarmed, saying something must have happened to him. On the seventh evening he returned with a stupid look. Many people came around him and asked him where he had been for so long a time. Shotaro replied he had been to

the mountain by tram.

The tram car must have run a long distance. According to Shotaro, on alighting from the car, he soon came to a plain. It was a very wide plain; as far as the eye could reach, was green grass. He walked with the woman. When they came to a precipice, the woman said to her companion, "Can you jump down from here?" He looked down, but could not see the bottom. Taking off his Panama hat, he made profuse excuses. The woman then said, "If you dare not jump down, you will be licked by pigs." Shotaro did not like pigs and Kumoyemon, but as he preferred his life, he hesitated to jump down the cliff. Ere long a pig came, grunting. Shotaro struck the animal on the snout with his palm stick; the pig with a squeal fell down the precipice. While taking breath, the man saw another pig come running to lick him. Shotaro was obliged to raise his stick. The pig with a squeal fell headlong down the precipice. Then a third pig appeared. On turning to look at the animal he saw thousands of pigs grunting in the distance, the green grass being hardly visible. Shotaro shivered to the bottom of his heart. Having no other resource, he beat the snout of every beast that came near him, with his stick. Wonderful to relate, as soon as the stick touched an animal's snout, it fell down the cliff. Shotaro looked down, and saw a number of swine falling in a row towards the unseen bottom. When he thought how he had thrown down so many, he felt frightened. Yet pigs came in rapid succession, grunting and trampling the green grass, as if a mass of black cloud was advancing on legs.

Shotaro desperately kept striking the

pigs' snouts for seven days and six nights. But his spirit was gone and his hands were like jelly; at last he was licked by the remaining pigs, and fell down the precipice.

far, and said, "So it does nobody good to look at women so much." I thought he was right. Mr. Ken said Shotaro would give him his Panama hat.

Mr. Ken told the story of Shotaro so Shotaro would not recover. His Panama hat would be Mr. Ken's.



THE "SANZE-SO"

THE "Sanze-so" is a book of divination, telling human fortunes in the three worlds, past, present and future, and explaining exactly their phenomena. It is believed that one conducting his life according to its guidance is fortunate and one directing one's life against it will be unfortunate. This belief is of course most powerful among the ignorant, yet it cannot be lightly disregarded.

The text of the book originated in Buddhist teachings and is mixed with Chinese thought. It is not methodical and is simply an unsystematic conglomeration of different theories.

The Five-Elements Theory.—This was originally propounded by Lao-tsu, the founder of Taoism.

All things in the universe are positive or negative according to the theory. Spring and summer are positive, autumn and winter are negative. The day is positive and the night negative. The male is positive and the female negative. All substances are made up of the five elements of wood, fire, earth, metal and water. Some elements accord with one another and other elements are contradictory. There is harmonious relation between wood and fire, the latter being produced from the former; between fire and earth, the latter being produced by the former; between earth and metal, the latter of which is produced from the former, and between water and wood, the latter being produced by the former. There is unharmonious relation between wood and earth, between earth and

water, between fire and earth, and between metal and water, the former of each of which is contradictory to the latter respectively.

"Eto" (Sexagenary Cycle).—The "eto" is found in the Chinese calendar. An old Chinese calendarist applied the theory to the date of birth, and foretold the fortunes of men. The Chinese calendar divides the "kan(干)" into 10 parts and the "shi(支)" into 12 parts. Both are matched with each other, and the same "kan-shi" meet in the sixtieth year, which means that the world's fortune makes a complete turn in sixty years, and man also has a rotation of fortune in the same period then returning to the condition of birth. It is for this reason that men of sixty one-years of age celebrate the "honke-gaeri" (returning to birth time). The 10 "kan" consist of 5 positives and 5 negatives in years, months and days, which are matched with wood, fire, earth, metal and water, the positives being called "é" (elder brother) and the negatives "to" (younger brother). These are called in Japan "hi-no-é(甲)" (wood elder), "ki-no-to(乙)" (wood younger), "hi-no-é(丙)" (fire elder), "hi-no-to(丁)" (fire younger), "tsuchi-no-é(戊)" (earth elder), "tsuchi-no-to(己)" (earth younger), "ka-no-é(庚)" (metal elder), "ka-no-to(辛)" (metal younger), "mizu-no-é(壬)" (water elder) and "mizu-no-to(癸)" (water younger). Each year, each month, and each day is matched with the 10 "kan" and divided accordingly.

The 12 "shi" are divided into years,

months and days by the names of animals, the rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, bird, dog and boar, whose signs are "ne(子)," "ushi(丑)," "tora(寅)," "u(卯)," "tatsu(辰)," "mi(巳)," "uma(午)," "hitsuji(未)," "saru(申)," "tori(酉)," "inu(戌)" and "i(亥)." These 12 stems are matched with the 10 "kan" and are divided into years. It takes 60 years for the sexagenary cycle to be completed.

"Kyusei" (Horoscope).—This originated in Chinese astronomy. The kyusei or nine stars are matched with the aforementioned 5 elements, the stars being then called "ippaku-susei" (first white water star), "jikoku-dosei" (second black earth star), "sanpeki-mokusei" (third blue wood star), "shiroku-mokusei" (fourth green wood star), "go-ô-dosei" (fifth yellow earth star), "roppaku-kinsei" (sixty white metal star), "shichiseki-kinsei" (seventh red metal star), "happaku-dosei" (eighth white earth star) and "kyushi-kasei" (ninth purple fire star).

The above five elements, ten kan and 12 shi (the sexagenary cycle) and nine stars are systematically matched and divided into years, months, days, time and directions. They rule all things of the universe and the life of men. To give some examples:—

Men and women must marry after carefully investigating the position of the stars according to the theory of the five elements, and if the two are contradictory in elements to each other, or one is weaker therein than the other they will meet with great misfortunes. A man of the "hino-é" (fire elder) or the "hino-to" (fire younger), for instance, married and to a woman of the "mizuno-é" (water elder) or the "mizuno-to" (water younger)

will be very unlucky, and it is also very bad for a man of the earth star (or earth elder or earth younger) to marry with the wood star, for the wood is superior to the earth, and such a wife is likely to oppress the husband. When the couple is of the fire star, they are likely to have discord and bring ruin on themselves.

When the husband is of the fire star and the wife of the earth star, they will be peaceful, as earth is grown of fire for the reason that fire burns and the ash makes earth.

According to the juni-shi (twelve zodiacal signs), a man born in a rat year may have the "Senju-kannon" (the Thousand Hand Mercy Goddess) as his guardian god. He likes quietness. He must be most careful not to be disliked by others. He will have to marry twice. He will have four children. Before he is 35 years of age, he will have many cares and worries, but he will be happy and well off as he grows older. He will live to be 73 or 83.

One born in an ox year may have the Akasagarbha as his guardian god. He is intelligent and quick-witted. He is eloquent and is a good worker. He may separate from his first wife. He is happy in his boyhood, is unlucky in early manhood and will be again happy in old age. He will have four children, of which two may die prematurely. He can rely on having a child in his old age. He will meet dangerous accident at the age of 17. He will live to be 74 or 86. He will shorten his life, if he is careless of his health. This is same for men of other zodiacal years.

One born in the tiger year may have the Akasagarbha as his guardian god. He will have many disasters in this world as the fruit of his killing birds and

animals in a former world. He will, however, be happy after the age of 30. He will have to marry various women, unless his wife is of the same age as himself. His children cannot grow old. He will meet a great misfortune at the age of 35 or 36, and will be in danger of his life at the age of 58 or 59. He can live to be 72, if he is peaceful.

One born in the rabbit year may believe in the Manjusuri as his guardian god. He will be well-to-do. He likes learning. He will have various accomplishments, but he cannot make himself the master of any of them. His family life will be very happy. He will have three children. He will have misfortune at the age of 35 or 36 and a lucky event at the age of 48 or 49. He will live to be 77 or 86.

One born in the dragon year may have the Samantabhadra as his guardian god. He is sagacious and friendly. He will have to marry various women. He will have six children, and will live to be 75.

One born in the snake year may have the Samantabhadra as his guardian god. He was a woman in a former world, and committed many sins in that world. He has, therefore, endless cares and worries in this world. He is liable to abuse and the envy of others. He will have two children. He will be happy at the age of 25 or 26. He may meet a fire at the age of 35 or 36. He will have a disaster at the age of 48 or 49, and will endanger his life at the age of 51. He will live to be 74 or 93.

The fortunes ruled by the jûnishi become more complicated when the jukkan are added. To give some example of the application of both, one born in the rat and kino-e (wood elder) year is studious and attains proficiency in learning. He is not very quiet by nature. He is very

dutiful to his parents in boyhood. He is on good terms with his brothers. He marries a wife better than himself. If it is a woman, she marries an intelligent man.

One born in the ox and kino-to (wood younger) year is pure in mind and has good taste. He likes learning. He is sickly in his childhood. He is dutiful to his parents, and is peaceful with his wife. He is well off. But he is rather quick-tempered, of which he must be most careful.

One born in the tiger and hino-é (fire elder) year is unsteady in mind and cannot accomplish anything. He is eloquent and clever. He will serve others well. He will be liked by a nobleman. If it is a woman, she is quiet and is intelligent. She will have many children.

One born in the horse and hino-to (fire younger) year is noisy. He is intelligent and is quick in dealing with things. He is officious. If it is a woman, she likes quietness and will be rich for life.

One born in the dragon and tsuchino-é (earth elder) year is light hearted and will be employed happily by a nobleman. If it is a woman, she is gentle and modest. She is friendly with others.

One born in the snake and tsuchino-to (earth younger) year is dutiful to his parents and loyal to his master. He is harmonious with his wife. He will never be in needy circumstances. He will have no children.

Fortune is ruled by days. To give a few examples, lucky days are as follows:—

LUCKY DAY		FOR MEN OF	
Kino-é (Wood Elder) and Tiger...		Wood	Element
Kino-to (Wood Younger) and			
Rabbit	" "	" "	" "
Kino-to (Wood Younger) and Bird	" "	" "	" "
Hino-é (Fire Elder) and Tiger ...	Earth	" "	" "
Kino-é (Wood Elder) and Dog			
and Dragon	" "	" "	" "
Kino-to (Wood Younger) and			
Snake... ..	" "	" "	" "

Tsuchino-é (Earth Elder) and
 Tiger Metal ,,
 Kano-é (Metal Elder) and Rat ... ,,
 Kano-to (Metal Younger) and Bird. Water ,,
 Kino-to (Wood Younger) and Ox. ,,

Best day for starting on a journey :—

Tiger, Monkey, Snake and Ox
 Days For January
 Boar, Snake, Horse and Tiger
 Days ,, February
 Tiger, Snake, Sheep and Rabbit
 Days ,, March
 Tiger, Rabbit, Dragon and Boar
 Days ,, April
 Tiger, Rabbit, Bird, and Opaka ... ,, May
 Boar, Horse, Snake and Dog Days ... ,, June
 Boar, Sheep, Rabbit and Monkey ... ,, July
 Tiger, Boar, Monkey and Rat
 Days ,, August
 Snake, Bird, Rabbit and Ox Days ... ,, September
 Rat, Tiger, Dog and Boar Days... ,, October
 Rabbit, Snake, Monkey and Boar
 Days ,, November
 Rat, Tiger, Rabbit and Dragon
 Days ,, December

Worst days for starting on a journey :

January 4	February 3	March 2
April 1	May 8	June 7
July 6	August 5	September 4
October 3	November 2	December 1

Lucky, and unlucky directions in going out :—

DAY	
Rat	A treasure is found in the east and it is bad to go to the north.
Ox	It is good to go to the west and it is bad to go to the south or north.
Tiger	A treasure is found in the east and it is bad to go to the south.
Rabbit	One becomes sick in going to the west. It is good to go to the east, south and north.
Dragon	It is bad to go to the south and it is good to go to the north.
Snake	One becomes sick in going to the east. It is bad to go to the south. A dispute occurs in going to the west.
Horse	One meets an accident in going to the east and becomes sick in going to the south. It is bad to go to the west and north.
Sheep	One becomes sick in going to the east but it is good to go to the south.
Monkey	One becomes sick in going to the east or the south. It is good to go to the west and north.
Bird	One meets an accident in going to the east and becomes sick in going to the north. It is good to go to the west and south.
Dog	One becomes sick in going to the south and a treasure is found in going to the east.
Boar	It is very good to go to the west, north and east.

In house building, the direction is ruled by the master's elements as follows :—

Build house open to north or south for a man of wood Element.

Build house open to east for a man of fire Element.

Build house open to west or south for a man of earth Element.

Build house open to north for a man of metal Element.

Build house open to east or west for a man of water Element.

In house building the following rule must be observed :—

January, March, May, July, September and November are best in the Years of the Rat, Tiger, Dragon, Horse, Monkey and Dog.

February, April, June, August, October and December are best in the Years of the Ox, Rabbit, Snake, Sheep and Boar.

The best days for commencing house building are :—

Snake Days of January	Horse Days of February
Sheep Days of March	Monkey Days of April
Bird Days of May	Dog Days of June
Boar Days of July	Rat Days of August
Ox Days of September	Tiger Days of October
Rabbit Days of November	Dragon Days of December

According to the seasons, bad days are the monkey days in the three spring months, the dog days in the three summer months, the dragon days in the three autumn months and the snake days in the three winter months.

The bad days according to the jukkan are the kino-é (wood elder) and rat days in the three spring months, the hino-é (fire elder) and rabbit days in the three summer months, the kano-é (metal elder) and rat days in the three autumn months and the mizuno-é (water elder) and rat days in the three winter months.

The sanzeso is always with men believing in its statements, which guide every step of their conduct. The book is found mostly among old men, who select days of marriage or funeral according to it. Its believers are also found among speculators and artists, whose vicissitudes of fortune and sensitiveness make them believe in the existence of such miraculous power as is set forth in the book.

A JAPANESE APPEAL TO PREMIER SMUTS

MR. Shiga Juko, Professor of Geography at the Waseda University and one of the founders of the nationalist magazine *Nihon oyobi Nihonjin* ("Japan and the Japanese") is on a world tour, and was lately in Pretoria, where he interviewed General Smuts, Premier of South Africa. He has sent an account of his experiences to the *Tokyo Asahi* and a letter he afterwards addressed to General Smuts, protesting against the discrimination against Japanese in South Africa, to the *Kokumin*.

After relating various indignities suffered by Japanese in street cars and motor cars in Pretoria, Professor Shiga says he went to Pretoria, taking the precaution of going by motor car according to the advice of the Japanese Consul at Capetown. Though he was not armed with any letter of introduction to the Premier, his card sent up with "Honorary Member of the Royal Geographical Society" (Mr. Shiga is one of the two Japanese Honorary Members), scribbled thereon served him as an "open sesame."

"What is the present condition in Japan?" was the first question that was asked by General Smuts.

"Japanese society has passed under the influence of the younger generation," answered Mr. Shiga. "They understand modern ideas. They stand for peace, co-operation and humanity. Narrow-

minded patriotism or aggression is steadily going out of fashion."

"That's good," said General Smuts. "Is it true that Japan has reduced her army?"

"Certainly so."

The Professor then held forth on the treatment of coloured people in South Africa and the insults which were inflicted on the Japanese. He left Government House with the promise that he would treat the matter at greater length in a letter which he purposed to write on board the ship which was to take him to Brazil. The letter was posted at Rio de Janeiro.

After thanking the General for the interview granted, he says:—

Inheriting from your parents Dutch blood mixed with the blood of the Huguenots who bravely upheld the cause of justice, you underwent the just and practical training of Dutch students at Stellenbosch and completed your studies at Cambridge. As a loyal subject of the British Sovereign you conquered the German possessions in Africa in the recent Great War. You were one of the British delegates at the Versailles Conference. The fair and impartial tone of your conduct and speech then the Japanese are yet admiring. You are celebrated as the real designer of the League of Nations and the inventor of the just and practical

words "Reparation" and "Mandatory Administration" in lieu of "indemnity" and "cession." As a gentleman whose uprightness and love of justice are a matter of universal knowledge you will, I trust, lend an ungrudging ear to a straightforward statement of what urges me to speak out.

It was in the twelfth year from my first visit that I revisited South Africa. On the former occasion, the expression "Europeans only" was in evidence nowhere. This time, however, I was surprised to notice "Europeans only" in everything and everywhere. Fortunately for myself, the Japanese Consul at Capetown, who was a fishing friend of mine on the Potomac in America, had done everything to promote my comfort so that I was enabled to land directly on arriving and to travel. The Vice-president of Railways in the Commonwealth Government also being informed of my being an honorary member of the Royal Geographical Society, gave special instructions to the stations on the lines, with the result that I was able to travel in South Africa pleasantly enough, with a few trivial exceptions—such as being refused dinner, at a certain hotel at Pietermaritzburg. But a fellow passenger—a Japanese and a first-class passenger—was permitted temporarily to enter the country only after depositing surety-money of £16, and three Japanese officials who were on the same ship had to give up the idea of travelling in the interior as they had not observed the requisite formalities. Even travelling in South Africa is practically forbidden to Japanese in this way, to say nothing of residing, leasing land or carrying on commerce or industry. In the vast regions of the South African Com-

monwealth extending over 470,000 square miles (just twice the area of Japan inclusive of Korea) and the territory under its mandatory administration measuring 320,000 square miles, the only Japanese who are permitted to pursue commerce are three in Capetown and one in Ceres. Of these, however, three had arrived in South Africa before the establishment of the Commonwealth in 1910, while the remaining one came soon after the event, when no law against the immigration of Asiatics had yet come into force. They are enabled to carry on trade on sufferance. It is one of the most extraordinary things in the world that, despite nearly seventy years having elapsed since Japan entered into commercial relations with Britain, Japanese should be absolutely forbidden to pursue trade in so vast a part of British territory.

While the Japanese in South Africa are treated in this manner, it may be well to recollect what Japan did for South Africa during the war. When the German cruiser Emden was rampant and the converted cruiser Wolf sailed about off the coast of South Africa with the Igotsumendi, a ship captured from Spain, on its plundering course, the British transport Tyndareus was blown up by a mine near the Cape of Good Hope, and every British man-of-war was withdrawn to European waters, and all manner of alarms prevented helpless people even from sleeping at night, whose men-of-war successfully protected the coast line of Cape Colony stretching over 1,200 knots and that of Natal measuring 360 knots? When the 900,000 inhabitants of the Seychelles and the 380,000 souls of Mauritius were trembling for fear of a possible attack by German men-of-war,

whose vessels patrolled between Simons Island, Port Louis and Mahe (the centre of the Seychelles) and defended an ocean space extending over 40 degrees longitude and as many of latitude? The 1,600,000 Europeans inhabiting South Africa must still remember that they were protected by the Japanese men-of-war *Tsushima* and *Niitaka*.

I was not in South Africa then, but on the St. Lawrence in Canada, engaged in geological research. The Canadian Premier then stated in Parliament that the Canadians were indebted to Japan. But the people in the neighbourhood of the St. Lawrence did not understand what the Premier meant. So I was obliged to point out to them that the Pacific coast of Canada, measuring 550 knots, was protected by a single wooden man-of-war, the *Rainbow* (3,400 tons) which was no better than an old tub, and that perceiving this fact, Germany sent two commerce destroyers, the *Dresden* and the *Nuremberg*, with a speed of 28 knots an hour with the object of ransacking the wellnigh defenceless coast of Canada. But they were driven into and sealed up in the Gulf of Lower California, in Mexico, and the 8,000,000 inhabitants of Canada were enabled to sleep in security—by the Japanese men-of-war the *Asama* and the *Idzumo*. At that time the position of Canada was entirely like that of South Africa and also of Australia. In such intimate relations was Japan with the three commonwealths within the British Empire—Canada, Australia and South Africa.

Which country was it that did not draw a single penny from the Bank of England, when other nations eagerly withdrew from it, but devoted her energies to the protection of Britain's

financial credits? Whose warship carried ¥6,000,000 worth of gold from Vladivostok to London via Canada and saved Britain's conversion system from collapse when it was in a most perilous condition? Which country was it that made a loan ¥100,000,000 to Britain at a time when the United States refused to give financial aid to Europe in observance of neutrality, and J. P. Morgan & Co. had declared its inability to fulfil its engagements about loans? ¥100,000,000 was not a big sum, but just then it was worth ten times its amount, as is now admitted by the British authorities.

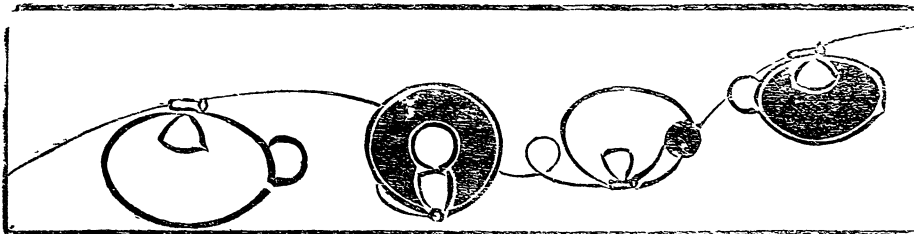
As the son of a *samurai*, I do not like to dwell on these matters. But some European gentlemen in South Africa still ask, as they did at the time, "Who paid for you? Whence did your pay come?" as if "coloured men" had been hired for the protection of South Africa. This attitude of theirs made me forget for a time an important lesson received as the son of a *samurai*, for he is trained to consider it the greatest shame to remind another of a monetary service rendered by him. I must content myself with indicating what Japan's actions during the war were like by quoting the sad but sincere remark of the German Admiral of the Fleet von Tirpitz who said that the defeat of Germany was due to America's participation in the war, but that if Japan had remained neutral, Britain would have had to submit to Germany before America joined in the war.

What I ask of you and of the South African Legislature is nothing hard. It is extremely simple and clear. It is to have Japanese treated as men. The United States is notorious for discrimination against Japanese. Even there,

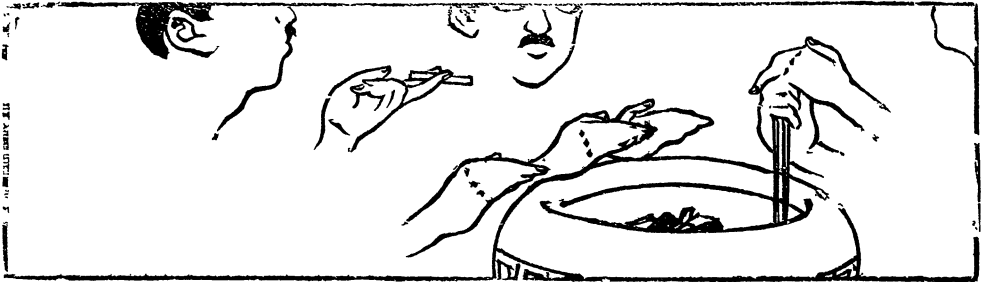
well-known for the anti-foreign proclivities of its inhabitants, and a large monument exists in New Orleans in memory of the massacre of the Italian immigrants by the citizens. Happening to be in a remote country village in Louisiana one day, I got into a railway car which was empty, but out of the station officials came running after me, saying, "That's not yours," and asked me to remove from the car, which I then noticed bore a notice board "For Coloured Passengers," to another car, where there were three white fellow-passengers. In South Africa, however, a number of Japanese officials who were actually in a car for Europeans were expelled from the car and told to go to another car for the coloured people.

I heartily beg you to forgive me, if I have said too much. We Japanese do not seek or want any extraordinary things, but the exercise of decent common sense and good feeling towards us and not to elbow us aside as 'coloured' in the most commonplace relations of social, commercial and industrial life of South Africa.

however, Japanese armed with passports signed by the Japanese Foreign Minister and endorsed by the local Japanese consul are free to travel in the interior, whereas in South Africa there is no such freedom. In America, any and every Japanese is not a forbidden immigrant, as he is in South Africa. In America, Japanese are permitted to pursue commerce and industry, but this is forbidden in South Africa. Japanese who have once been permitted to reside in America may remain there indefinitely, whereas, in South Africa, even those Japanese who have by special favour, been permitted to sojourn temporarily for a period of from six months to a year in consideration of the payment of £16 security money are not allowed to reside there for more than five consecutive years. In the Orange River Colony, residence of more than two years is tabooed. Not only only legally, but socially, there are innumerable instances in which the Japanese in South Africa are not treated as men by the Europeans there. The State of Louisiana in the United States is



HIBACHI TALES



THREE MASTERS OF MILITARY ART

A Pioneer Sharpshooter

KIDA Morihide was a samurai in the service of Lord Torii Tadamasa of Mogami, Dewa Province. He was a skilled marksman of the Inatomi school.

Moritsugu, a younger brother of the lord, who was greatly interested in shooting, greatly esteemed Kida and always had him in attendance, as a page.

One day, when Moritsugu was looking out from the verandah on the clear, cloudless sky, he noticed a black kite hovering in mid-air and asked Kida to shoot it.

Kida came out with rifle in hand, and pointed it at the kite which was flying so high as to appear but a speck. For a while, the muzzle was turned in this and that direction, as the bird hovered, and then he fired. No sooner was heard the sound of the gun than the kite fell.

At a house near Hida's, there was a big cypress in which sparrows had built a nest in a knot-hole. One spring day, a strange bird flew at the nest and tried

to seize the young sparrows. It fiercely tore at the hole, but it was too small to allow the beak to enter. Both parents and young sparrows cried bitterly. The parent birds flew about the invader and tried desperately to drive it away, but in vain. The daughter of the house saw the fight and asked Kida, over the fence, to drive away the assailant. He readily agreed and shot the bird at a distance of about 40 metres just as it raised its head. The bird on falling to the ground was found to be shot in the beak. All on-lookers admired greatly the exactness of aim.

There was in the castle-town a knavish samurai called Otori Ippei who had committed different crimes. But no one could punish him, as he was skilled in military arts and was very strong. This made him more and more presumptuous, and he at last committed a greater crime, which could not be overlooked by the townspeople. This was the killing of a samurai attendant of the lord by Otori, who skinned the face of the murdered

man to prevent his identification, and put the corpse under water. The corpse was soon discovered, and after strict inquiries, the police ascertained who was the murdered man and the murderer. They tried to arrest Otori and his followers.

In the spring there was a festival at the Monakamine Temple. The temple mountain being beautiful with cherry trees in full blossom, thousands of men and women thronged the place for worship and amusement. Otori was among them with two of his followers. When the rascals were proceeding along a bank towards the mountain, they were noticed by a policeman on guard. He collected 14 or 15 companions by signal, and they surrounded the four rascals, Otori cried, "You maggots!" and drew his sword. He killed one, cutting him from the neck to the breast. Another he seized with his left hand, flinging him to the ground, spreading him out like a frog trodden under foot and half dead. Others were killed and many were injured. None of the rascals could be captured, all making good their escape. All the samurai were very indignant at this outrage and their lord ordered his young men to kill Otori Ippei at sight. The men hunted him, but in vain.

Kida Morihide was in the neighbouring mountain hunting birds one day, with a servant, when he noticed Otori Ippei alone on the opposite side of a mountain-stream. Kida was elated and hid himself behind an "Inari" shrine in a cedar grove nearby. His gun was loaded with two bullets. Otori, unsuspecting, began crossing the stream. When he was just at the middle Kida appeared on the bank and aimed at him, shouting "You rascal! How can you

escape after committing such a crime? Your life is at an end, as I have found you." Ippei cried, "You coward! Throw away your gun and fight with a sword!" He then rushed towards Kida, who took deliberate aim and shot him in the breast. Otori seemed about to fall but stood it bravely and jumped up the bank, grinding his teeth with mortification. He drew his sword and attacked Kida, who threw away his gun and fought with his sword. Ippei was far better in swordsmanship and ordinarily in strength than Kida, but he soon fell as he could no longer endure the gunshot wound.

Kida thereafter became more famous than ever and was rewarded handsomely by his lord. It was remarkable that he was so skilled at shooting with a gun, for it was but a short time after they were first imported into this country.

A Celebrated Archer

IBA Sobei, a retainer of Lord Ikeda Terumasa, was celebrated as a bowman. Having married a daughter of the Shogun Iyeyasu Tokugawa, the lord Ikeda once visited his father-in-law, accompanied by a large number of his retainers, among whom was Iba.

A high officer of the Tokugawa noticed him, and asked Lord Ikeda if he was Iba, the famous archer. Being answered in the affirmative, he wished the lord to ask Iba to shoot a pair of water-birds on the sea before them, in order to witness his skill and give him and his fellow retainers a lesson in archery. Accordingly, his lord asked Iba to do so. He at first declined as he thought it not modest to display himself in the presence of so many retainers of the two lords. Ikeda, however, insisted and he was obliged to obey. Looking out over the sea, he

discerned two water-birds at a distance of about 40 metres, moving together away to the offing. Iba drew his bow to the full, but did not discharge the arrow for some minutes, which the retainers of both lords observed with a feeling of uneasiness. At last, he shot the arrow and a man sent out to get the birds returned with the birds, both transfixed by the one arrow.

The assembled company loudly cheered in admiration of Iba's feat. The senior retainer of Shogun Tokugawa took the arrow and water-birds to keep them in memory of the feat. When questioned why he did not shoot at once, Iba replied that he wished to shoot both the birds in the same part of the body and waited for a time when they would float on the water exactly in line, but they did not take that position, but came almost side by side, which he took advantage of to shoot. He regretted he could not shoot the female bird in just the same place as the male.

Iba competed in shooting small birds with good gunners, but was never defeated. When he was shooting with full effort, the paper-string tying his hair was often severed by the vibration of the bow-string. This never occurred with common archers.

On one occasion the lightest charcoal ashes were piled up, and a very frail earthen vessel was placed over them. Iba shot at the mark, and the arrow passed through the vessel, which did not fall down nor break.

In shooting a small bird, he would approach coolly drawing his bow, and shoot at the moment the bird spread its wings. He never missed the mark.

Master Horseman

ISHIGURO Jinyemon was renowned for his horsemanship among the

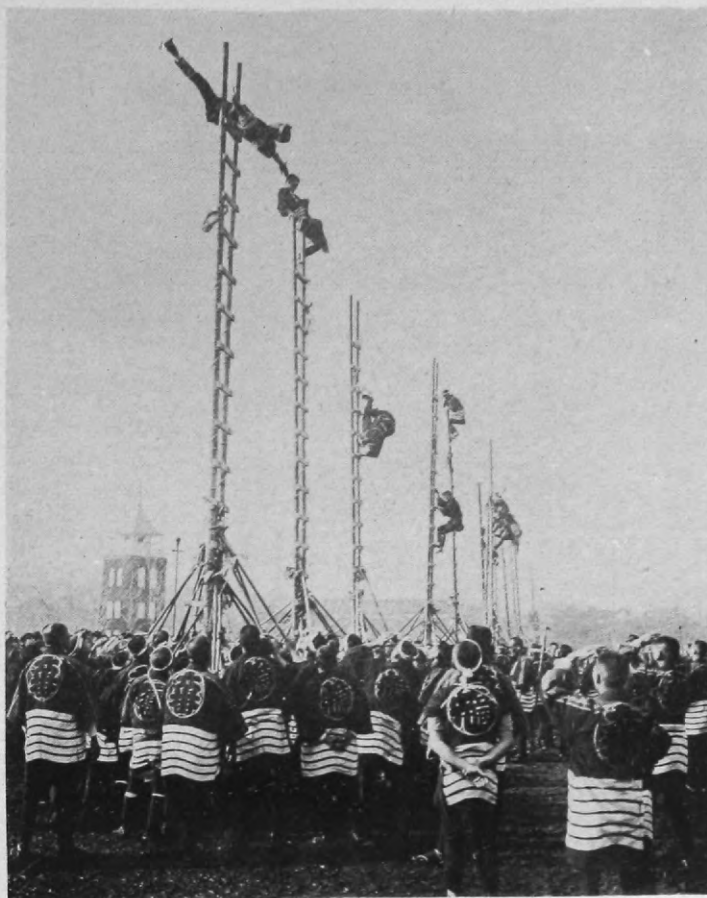
retainers of Lord Toshitaka Matsudaira. He attained his skill by extraordinary toil.

When young, he decided to become proficient in riding and worshipped at a Kwannon Temple in his neighbourhood every night. He bound a towel around his sword hilt, and seized the two ends of the towel as reins as if he were riding a horse. He ran in this way to and from the temple, which stood about 4 miles away from his home. He continued to worship for three years, never desisting even on stormy nights.

In the daytime, he devoted himself to horse-riding. Even at night in bed, he joined his feet as if he were riding a horse, with the ends of his "obi" (sash) seized in his hands like reins.

There are many anecdotes about his marvelous horsemanship. In one instance he drew a line about 3 feet from the edge of the moat bank at one side of the riding-ground, and rushing on horse-back at top speed, he stopped his horse with its hoofs exactly on the mark.

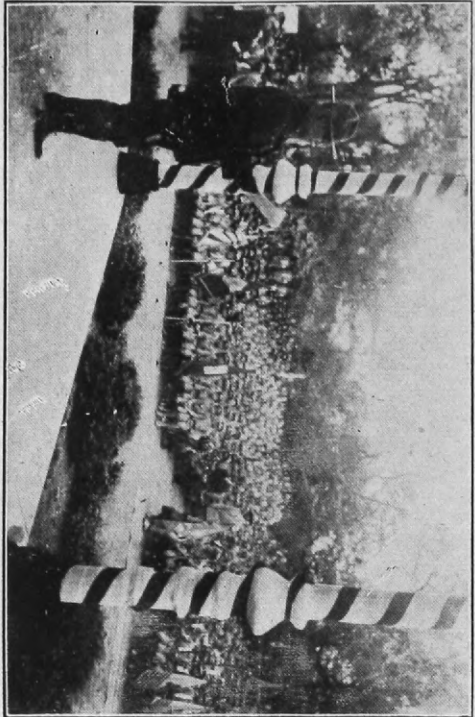
Once, when travelling in Kiso, Shinano Province, in the train of his lord, he heard of a wild horse there—so unbroken that no such horse had ever been known for a century. At his earnest request to see it, it was brought before him by six men, with great difficulty. Its eyes glared and it snorted fiercely. Ishiguro mounted it and asked the men, who were holding it by the bridle, to stand away. They did not listen to the request, saying that no one was safe when the horse was set free. Ishiguro promised them to pay for the horse, if it was hurt. Upon this, the grooms stood back, but the horse did not struggle, to the great astonishment of its owner and grooms. Presently, they saw the horse suddenly entering a sidestreet. Seeing this, they supposed



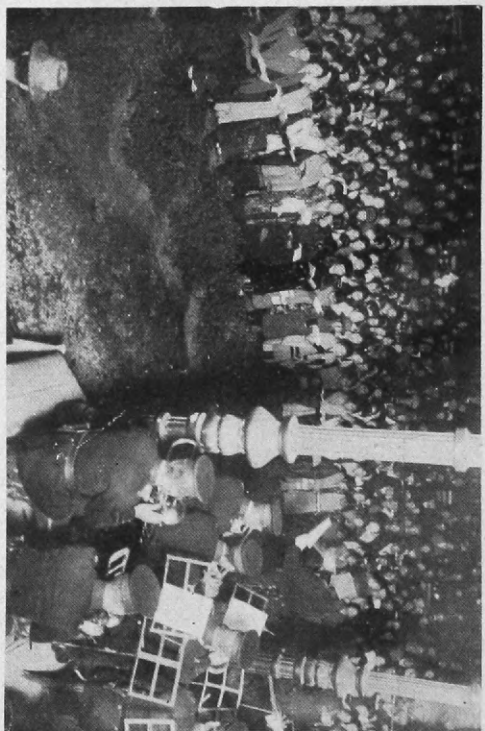
New Years Parade of the Fire Brigades at Hibiya Park



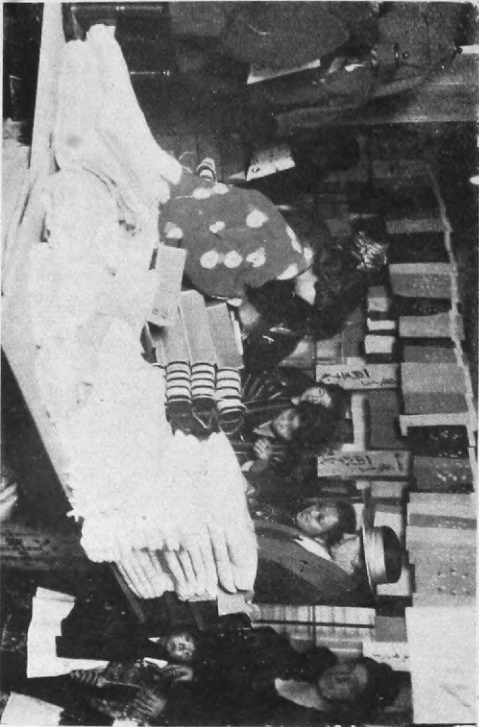
Gathered at the Bankers Club to welcome home Viscount Ishii from Paris: (left to right) Mr. Hatoyama, Mr. Masaki, Viscount Ishii, Viscount Shibusawa, Mr. Fujiyama, Baron Sakatani, Count Chinda



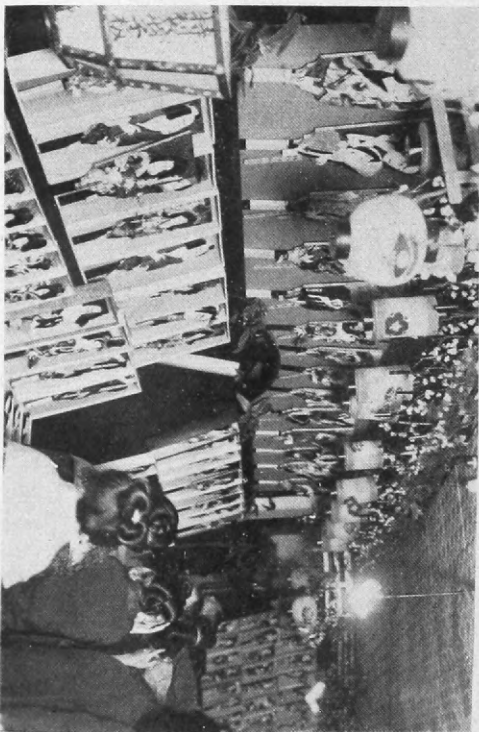
Viscount Goto, Mayor of Tokyo, addressing meeting of Japanese boy scouts in Hibiya Park



Open air concert by Toyama military band and chorus of school girls of Tokyo at Hibiya Park on Christmas Eve



Educative market for various goods, conducted by society ladies in Tokyo at the recent year-end



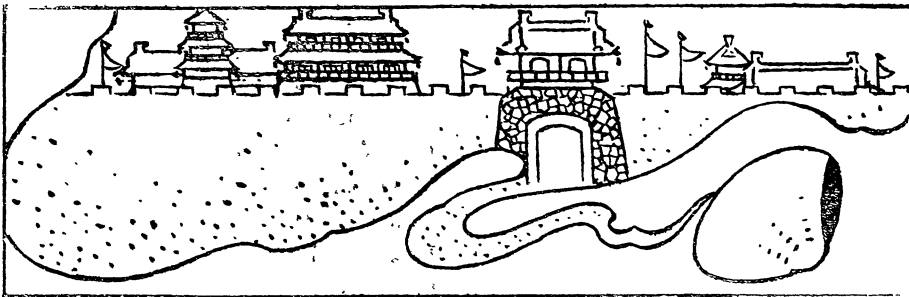
The battle-dore and shuttlecock (hago-ita) division of a year-end market in Tokyo. The game is a popular one during the first few days of the new year

that the rider had lost control as they had expected. They ran after it in confusion, but found it quietly coming out again after making a circle. Ishiguro told them that horses being for riding by men, any restive horse could be ridden. So saying, he entered the main street. The horse was found to be as meek as a sheep, and no one could suppose it to be the one that had been so wild it could be led only by six men.

At another time, a horse ridden by

one of Ishiguro's friends grew so restive as to compel the rider to dismount, as it had been startled by the sound of a gun. Ishiguro mounted the horse and a gun was shot off close by. But it did not show the least excitement, and stood quite calmly.

Even an old and lazy horse would exhibit spirit, when ridden by Ishiguro. He did not use whip nor spur. His horsemanship amounted to genius, it was declared by his contemporaries.



THE LATE EMPRESS DOWAGER'S FUND FOR THE INTERNATIONAL RED CROSS LEAGUE

THE sum of 100,000 yen was granted by Her Majesty the Empress Dowager to the International Red Cross League as a fund for encouraging peaceful relief work, in May, 1912, when the 9th General Meeting of the International Red Cross Societies was held in Washington.

The meeting gratefully accepted the grant. It decided that the drafting of regulations for the management of the fund should be left to the Japan Red Cross Society to be submitted by the Japan Red Cross Society for the consideration of the International Committee, that the draft regulations should be sent by the Committee to the World's Red Cross Societies for their opinions, that the draft regulations should be discussed for final decision at the next International Meeting of the Red Cross to be convened in 1917 and that pending this decision, the fund should be kept by the Japan Red Cross Society, which should increase it by interest at the rate of 4 per cent at least.

In accordance with these decisions, the Japan Red Cross Society appointed a

committee, which drafted the regulations. This draft was forwarded to the International committee in August, 1914, but it had to be held over by the committee, which was pressed by prisoners' relief work on a large scale, started at the outbreak of the European War, whose continuation made it impossible to hold the 10th International Meeting of the Red Cross in 1917. The draft was sent to the International Red Cross Societies in December, 1919, asking for their opinions. The Japan Red Cross Society was notified by the International Committee on July 26, 1920 that the draft had been adopted internationally with the approval of all Red Cross Societies. The fund having to be managed by the International Committee, by the regulations from then, the Japan Red Cross Society transferred on February 17, 1926 the principal of 100,000 yen and the interest of 59,710.68 yen accrued during its custody by the society in the period from 1913 to 1920.

The society received a letter from the committee, expressing its thanks for the money, and also one from the Treasury of the committee to the effect that it was

a pleasant surprise that the Empress Dowager's fund had been so much increased through the Japanese Red Cross Society's careful management and that it would be further increased as much as possible although interest rates there were unavoidably somewhat less than those in Japan.

The committee then asked the Japan Red Cross Society for its consent to distribute in 1921 the above interest of 59,710 yen, or 140,000 francs in Swiss money, and the society replied in consent. Accordingly, the first distribution of the fund's interest was effected among the Red Cross Societies applying for it under items A, B and C of Art. 3 of the regulations of the fund and the International Committee, which was included in the list under Art. 6 of the regulations at the proposal of the Japanese, Italian and Swedish Red Cross Societies, as follows :—

10,000 Francs to the Bulgarian Red Cross Society for its tuberculosis extermination work ;

10,000 Francs to the Greek Red Cross Society for the Juvenile Hospitals of the Tuberculosis Society and also for tuberculosis extermination work.

20,000 Francs to the French Red Cross Society [for the Relief Offices established in the devastated areas as of France for the common people and especially children by the Wounded Soldiers' Relief Society, the French Ladies' Association and the French Corps.

20,000 Francs to the Polish Red Cross Society for hospital work for tubercular children.

70,000 Francs to the International Committee to defray expenses of sending men by the Committee several times in time of peace and especially at the request of various Red Cross Societies.

In reporting the distribution by the International Committee in February, 1922, it stated that the committee believed that it had respected the noble intentions of the donor, and that the gracious favour of the late Empress in granting the fund, encouraging the development of international relief work in time of peace ten years ago, when such work was not yet supported by any Government or Red Cross Society is highly esteemed by all peoples and is a bright page in the history of Japan.

The following are the regulations of the fund, which were finally adopted in July, 1920 :—

Art. 1.—The sum of 100,000 yen in Japanese gold specie granted by Her Majesty the Empress of Japan to the International Red Cross to encourage relief work in time of peace, at the 9th International Conference in Washington, shall be called the Empress Dowager Shoken Fund.

Art. 2.—The fund shall be managed by the International Committee in Geneva.

Art. 3.—The principal of this fund shall not be used, and the proceeds of the interest accruing from it shall be applied to grants approved and made by the International Committee at Geneva to cover a part or the whole of the expenditure for the undermentioned objects :

A Work recognized by the Geneva International Committee or the various Red Cross Societies as useful for the general furtherance of relief work in time of peace ; for example, the sending of committees of investigation to seats of war, where infectious disease is spreading among the non-combatants.

B. For carrying out generally means adopted and recognized as best by the various Red Cross Societies for the pre-

vention or extermination of tuberculosis and other fatal infectious diseases.

C. For helping relief work attempted by the various Red Cross Societies for those suffering from calamities.

Art. 4.—Red Cross Societies wishing to obtain grants shall apply to the Geneva International Committee through their headquarters by April 11 of the year preceeding the year in which the grant is to be paid over, accompanied by a statement of details of the intended work among those specified in Art. 3
Note: (April 11 is the anniversary of the death of the Empress Dowager Shoken.)

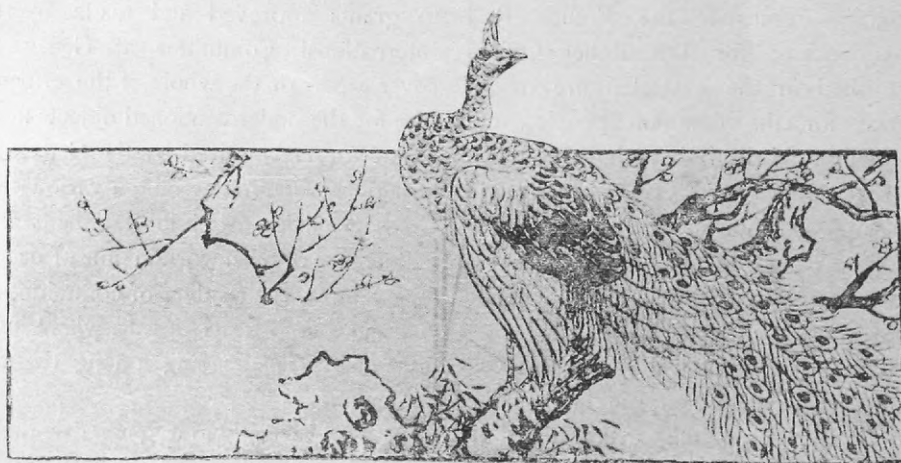
Art. 5.—The Geneva International Committee shall consider the applications mentioned in the foregoing article and shall grant money is deemed reasonable and proper by it.

The International Committee shall notify its decisions every year to the various Red Cross Societies.

Art. 6.—In case the Geneva International Committee intends to carry on work itself such as is specified in Art. 3, it shall obtain the opinion regarding it from at least three countries' Red Cross Societies chosen by it.

Art. 7.—A sum not exceeding 5 per cent. of the yearly interest accruing from the principal shall be used as expenses for the management of the fund.

Art. 8.—The Geneva International Committee shall submit a report on the existing condition of the fund and on the grants paid out for the past five years to the International Red Cross Conference shall submit the report to the Imperial Court through the Japan Red Cross Society.



FROM THE JAPANESE PRESS

**Baron Ishimoto
Discusses Lack of
Harmony Between
Japan and China**

Lack of harmony between Japan and China is the result of the "overbearing attitude" of Japan toward her neighbor republic, according to Baron Keikichi Ishimoto, who deals with this important problem of Far Eastern relations in an article in the *Jiji*. Baron Ishimoto appeals for the formation of a new policy which will bring both the Governments and the people of the two countries into accord and friendly co-operation:

"Why can Japan not live in peace with China? This is a question about which all Japan is concerned. The estrangement of the Japanese and Chinese is to be attributed to Japan's Chinese policy. The attitude of the Japanese toward the Chinese must be rectified if cordial relations are to be established with China.

"But what gives me cause for regret is the lack of courage of the Japanese. If they realize their fault, why do they not admit that openly and start anew? The same can be said in regard to Japan's policy in Korea. Japan and China are so situated that they should live in peace and concord. Japan does not hesitate to use every opportunity to enforce her will on China. This is the root cause of estrangement between two countries which ought to live in mutual helpfulness.

"Japanese opportunism in China is no new thing. Japan has been doing to China what the Chinese do not countenance from ancient days. Reason is on the side of the Chinese in being unable to like the Japanese. To British and American propaganda is attributed the prevailing anti-Japanese sentiment among the Chinese. The habit of the Chinese to look to strong nations for help is also

held accountable for the unsatisfactory state of affairs between Japan and China.

"These facts have much to do with the situation, but it would be a great mistake to consider that they are the sole key to the situation. The prime cause of Sino-Japanese estrangement lies in the selfishness of the Japanese. Japanese want to develop Manchuria in a manner utterly offensive to the Chinese.

"Friendship with China will remain a mere dream, so long as this root cause of Chinese antagonism remains unremoved. I want to see the question of Chinese antagonism settled as an economic one, because I believe that it is the shortest and surest way to a solution of the situation.

"The Japanese government failed in dealing with the Chinese government, and Japanese business men equally failed in dealing with Chinese business men. How are these failures to be explained? If I am not mistaken, ambition on the part of the Japanese made a mess of the affair. There was lacking sincerity of intention, a thing indispensable in the relations of nations. China also cannot escape responsibility in this respect. The Chinese government was as insincere in meeting the Japanese government as Chinese business men were in meeting Japanese business men. No wonder the two Governments, should fail to arrive at an agreement, and two insincere business communities are at loggerheads.

"Now that the Japanese government and business men have shown their inability to deal with China properly, there remains only one thing. As individuals, Japanese business men can yet hope to undo what has been done by them as groups and arrange relations with their Chinese confreres. This is the

right way of approaching the question since the condition of Japan's finances favors that method. The Japanese must abandon their territorial ambitions. Nothing is a more foolish dream than to think of controlling China, either politically or commercially. China has territory equal to Europe in size; China has also as great a population. Japan might as well cry at the moon as dream of control of China.

"America is a great country. Japan is no match for America in point of either wealth or territorial possessions. Even such a great country cannot undertake the reconstruction of Europe. Any intelligent American will scoff at the idea of taking up the task of restoring Europe to prosperity.

"Let Japanese business men as individuals go out and co-operate with Chinese business men in the development of the vast natural resources of China. If Japanese and Chinese business men cannot work in harmony, the logical conclusion is that Japan and China are fated to live like cats and dogs. China may not feel any keen need for Japanese co-operation. As for Japan, her very future is menaced if she cannot work in co-operation with China."—*Japan Advertiser*.

Japanese Buddhism in China

A strange record of Buddhist missionary work carried on in China by Count Otani West Honganji, with lavish expenditure and with the aid of a wireless plant was given to a *Mainichi* correspondent by Dr. Tokiwa Daitei, professor of the Tokyo Imperial University, on his return from China. He said that Count Otani Kozui, former Abbot of the Kyoto West Honwanji, was propagating Buddhism according to tenets of the "Greater Vehicle." He publishes a propaganda magazine from an office at his new residence at Shanghai—a magnificent mansion, which he calls the Muyu-en (No-worry Garden or Paradise). Count Otani, established a large radio station in the compound, and not only from various parts of China, but from many other countries he gathers information of all sorts—political, military, and religious. Selecting important news

out of this stock, he wires it to Japan. Secrecy is maintained. The former Abbot pretends to be studying wireless telegraphy. The Japanese radio station communicating with that in the "Paradise" is not known. As there are no private radio stations in Japan, foreigners in Shanghai suspect that the news is being received by the Foreign Office or the War Office. The work is too large to be undertaken privately by Count Otani, so there must be some big force at his back. While he has no productive enterprises, he is spending an enormous sum of money. Where does he get so much? asks Dr. Tokiwa.—*Japan Chronicle*.

Navy and National Policy

Japan's development in China in the past has been the result of the activities of the Japanese army, and it has long been in accord with our national policy. Had the principle of non-interference in China been upheld by Japan in the past there would have been no necessity of increasing the Japanese army to the present 21 divisions. In order to defend Japan it was necessary to keep Korea as a Japanese possession and this was the reason Korea was annexed. In order to defend Korea against foreign aggression it was necessary to make Manchuria Japan's sphere of influence. To this end, the Sino-Japanese and the Russo-Japanese wars were fought. The Japanese people have borne heavy taxation for the expansion of armaments, because they recognized the imperative need of armament expansion for the defense of the country.

In Japanese naval circles, however, opposition to expansion on the continent has always found much support. The leaders of the Japanese navy have always advocated the southward policy. They even preached the need of abandoning Manchuria. Their idea has been to reduce the army and devote the money saved thereby to naval expansion. Since it became the hireling of Admiral Count Yamamoto in 1913 by supporting the Yamamoto Cabinet the Seiyukai has been a faithful servant of the Satsuma clique in the Japanese navy. Since the formation of the Hara Ministry there has been

a continuous effort for the realization of the naval aspirations, against the army's scheme for interference in continental affairs. The present Cabinet is under the premiership of a naval officer, and it distinctly inclines to the traditional naval policy. The abandonment of Shantung and the evacuation of Siberia are simply phases of the realization of the ideals of the Japanese navy. The late Prince Yamagata proved a check on the naval ambitions, but since his death they have been more bold in their obstruction of the military schemes. Count Uchida, the Foreign Minister, has often been made a catspaw. Viscount Takahashi, president of the Seiyukai, when he was Finance Minister in the Hara Cabinet, made a statement in favor of the abolition of the Army General Staff, and there is reason to believe that he had good support in doing so. The leaders of the navy are determined to leave no stone unturned to undermine the influence of the Choshu clique of the army. We are not much concerned about the strife between the naval and army cliques, but we find it intolerable when it threatens to completely undermine the national policy. Japan's national policy since the Restoration has been to seek national development on the continent. Had Japan pursued the policy of non-interference in continental affairs she is now following, there would have been no need of fighting any of these wars which claimed heavy sacrifices in money and human life. In that case, Japan would not have won her place among the great powers of the world, but many of the hardships which the Japanese people have suffered would have been spared them. The fact that since the Hara Cabinet was formed the traditional national policy has given place to a policy of non-interference in continental affairs is intolerable to the Japanese nation. The sudden change of the national policy may prove gravely detrimental to the national interests and may even rudely shake the national foundations.—*Yorozu*.

Foreign Policy The recent appeal of the Privy Council to the Throne regarding the Sino-Japanese postal treaty has added

fuel to the fire of the general criticism of the diplomacy of the Government.

The disastrous consequence of the European war have made the peoples of the world earnestly desirous of peace. They have learned to their cost where imperialistic and aggressive principles lead them, and have developed a strong desire to avoid war by international co-operation. This is the general trend of popular sentiment after the war, but there are still, we must admit, many who are obessed by old ideas. Those who have not abandoned their imperialistic ideas still have firm belief in a diplomacy backed up by imperialism, and these people are naturally highly dissatisfied with the diplomacy of Count Uchida, the Foreign Minister. A section of the military officers, finding his diplomacy highly unsatisfactory, have frequently meddled with the country's diplomacy themselves, thereby incurring popular condemnation. The dissatisfaction prevalent among the Privy Councillors at present seems to spring from the same ideas as are held by the militarists. While we can have some sympathy with their sentiment we cannot agree with the view that the country's diplomacy must be based on imperialism. Criticism of the diplomacy of the present Government which is based on such grounds, therefore, we cannot for a moment endorse.

Pacifism and international concord mean something more than submitting unquestioningly to the dictates of other strong powers. It is of course wrong to insist upon the promotion of self-interest in all matters in utter disregard of the interests of others, but it is important that care should always be taken to protect legitimate self-interest. What is important is a spirit of mutual concession. If the Government does nothing but follow the lead of other powers in all matters it will end by inviting the general contempt of the outside world. In this respect, we are quite satisfied with Count Uchida's diplomacy.

In the League of Nations each participating country, however weak, has one vote, and this ruling has put the Roman Catholic countries in a very advantageous position. Recognizing the

powerful influence these countries have acquired, the Japanese government decided to send a diplomatic representative to the Vatican. In view of her actual position in world politics it is not unnatural that Japan should be the country who can best represent the interests of the East.

There may be no occasion for Japan to meddle with European and American affairs, but it is most desirable that she should be the chief mover in the settlement of all matters relating to the Orient. By this we do not suggest that Japan should always try to gain her own selfish interests in the East. We simply suggest that Japan should always be the spokesman for the Eastern countries for the maintenance of peace in the Far East. It is doubtful whether Count Uchida's diplomacy is all that is to be desired in this respect.—*Yomiuri*.

Banking Reform Needed

There are many things in economic circles calling for reform, but the most important is banking reform. In order to effect revival of the economic situation the banks must first be placed on a sound basis. Bank failures such as occurred at the close of last year are primarily due to inherent defects in the banking system, which must be removed.

The dangerous nature of loans given by ordinary banks on the hypothecation of real estate has been receiving a good deal of attention. The Hypothec Bank, the Industrial Bank and the agricultural and industrial banks are for giving loans on the security of real estate, but for ordinary banks, saving banks in particular, to give loans on such securities is very hazardous. In as much as loans on the hypothecation of real estate are essentially for a long period, the bank deposits used for such a purpose must needs be long-term fixed deposits. As a matter of fact, however, deposits in ordinary banks are not of such a nature, and the danger of accommodating loans on such security is obvious from the first.

Banks must refrain from all hazardous loans. They give reckless loans because they desire to increase their profits so that a high rate of dividend can be declared. Banks must be content with a

dividend below 10 per cent.—*Yorozu*.

The new Chinese New Chinese Tariff customs tariff will produce far-reaching effects on Japan's trade with China, but the coming conference to discuss matters connected with the Chinese customs, including the abolition of the likin duty, deserves anxious attention from all countries having trade relations with China. The joint note issued by the British, French and three other Ministers to the Chinese Government notifying it of the intention of the Governments they represent to refuse any further postponement of the payment of the Boxer indemnity, and the memorandum addressed by the Japanese, British, American and French Ministers to the Peking Government regarding the readjustment of Chinese foreign debts indicate the nature of the new policy the powers propose to adopt toward China.

The new Chinese Premier, General Chang gives it as his opinion that the threatened joint control of Chinese finance may be averted by diplomatic means. This kind of diplomacy lacking in sincerity and execution and replying merely on diplomatic devices, reduced China to her present helpless state. There has been much talk of the awakening of Chinese statemen, but with the Chinese Premier advocating such a policy we may well question that.—*Nichi Nichi*.

Tohoku Gakuin Replaced Through Generosity

Sixteen thousand yen, within ¥9,000 of the final amount needed for the rebuilding of the Tohoku Gakuin (North Japan College) at Sendai, was recently sent to D. B. Schneder, president of the institution, by Viscount Shibusawa. The money was donated by various wealthy men and a number of banks in Tokyo in response to an appeal from Mr. Schneder, Governor Chikaraishi of Miyagi prefecture and the Mayor of Sendai.

The building was destroyed in the big fire that swept away a good part of Sendai in March, 1919. A new building was contracted for at about four times the original cost. In addition to insurance money and the amount that could be obtained from supporters of the school

in America, ¥90,000 had to be raised in Japan.

By the time the building was nearly finished, ¥50,000 had been raised. The business depression had made the payment of some of the largest pledges impossible. A ladies' society in the city held a bazaar and cleared ¥3,700. The alumni continued their efforts. By September the amount raised had reached ¥65,000, ¥25,000 remaining to be raised. It was decided to appeal to Tokyo men of wealth. The first man to lend a sympathetic ear was Viscount Shibusawa. At his suggestion and by his help a luncheon was arranged in Tokyo on November 10. Eight prominent business men responded. Baron Okura moved that each give a thousand yen, and all agreed.

As the result of the movement Viscount Shibusawa recently sent to Mr. Schneder ¥16,000. The men who contributed are :

Viscount Shibusawa, ¥1,000 ; Baron Okura, ¥1,000 ; Baron Mitsui, ¥2,000 ; Baron Morimura, ¥1,000 ; Mr. Toyoji Wada, ¥1,000 ; Mr. Kakujiro Horikoshi, ¥1,000 ; Mr. Yunosuke Sasaki, 1st Bank, ¥1,000 ; Mr. Masayasu Naruse, 15th Bank, ¥1,000 ; Mr. Kaichiro Nezu, ¥1,000 ; Mr. Yonejiro Ito, ¥1,000 ; Mr. Jiemon Watanabe, 27th Bank, ¥1,000 ; Mr. Junnosuke Inouye, Bank of Japan, ¥1,000 ; Mr. Zenjiro Yasuda, ¥1,000 ; Mr. Kenzo Ikeda, ¥1,000 Mr. Shintaro Ohashi, ¥1,000.

Viscount Shibusawa had also previously given ¥2,000 and Mr. Sasaki and Mr. Horikoshi ¥1,000 each. Baron Koyata Iwasaki also had given ¥3,000 and Mr. Jukuro Kadono ¥3,000

According to investigations made by the Department of Agriculture and Commerce, the mineral output in this country during October was as follows :—

Gold	momme	147,303
Silver	momme	263,740
Copper	kin	8,058,356
Iron	tons	4,452
Coal	tons	2,098,891
Petroleum	koku	137,617
Sulphur	tons	3,350

As compared with the corresponding period of last year, gold showed a decrease by 7.9 per cent., silver by 1.2 per cent., oil by 15.3 per cent. and sulphur by 8.5 per cent., but copper increased by 11 per cent., iron by 0.4 per cent., and coal by 9.3 per cent. The total production for 10 months ending October of gold amounted to 1,575 kamme and 954 momme, silver 26,144 kamme and 527 momme, copper 71,168,127 kin, iron 30,978 tons, coal 20,394,424 tons, petroleum 1,378,986 koku, and sulphur 28,953 tons. As compared with the corresponding period of last year, gold, iron, coal and sulphur increased, but silver, copper and petroleum decreased.

Demand for gold and silver foil has come to a standstill and some whole sale merchants who keep large stocks are selling short in order to finance the year-end settlements. Owing to the inactivity of the movement of goods, quotations tend downward. In spite of the festive season, sales of gilded folding screens are dull.

Electrolytic copper has gradually improved in price on the American market these few weeks and was quoted at 14½ cents, rising by ¼ cent, on the 19th instant. In Japan the decrease of stocks took effect, and the attitude of producers became strong, with the result that quotation rose to ¥44.75 or ¥45, while small quantities changed hands above ¥45.

Both on the London market and in Japan tin plates continue to improve. According to a telegram to hand on December 19th, the London quotation was ¥22.80, showing an improvement by 80 sen within a few days. In Japan stocks of tin plates are running short and 170-lb. goods are quoted at ¥22.80, showing an improvement by 30 sen. A further rise is expected.

Steel materials on the American market show a firm tone at bottom. There is an upward tendency in the Belgian market. German steel materials are firm and are quoted at about ¥100 for alongside delivery, Yokohama—a high price compared with that ruling in this country. The home market remains weak in tone with the approach of the

year-end. Some merchants are now selling short with a view to getting funds for the settlement of year-end accounts. Except for tin plates and other special kinds, quotations have dropped between 20 and 30 sen since last week.

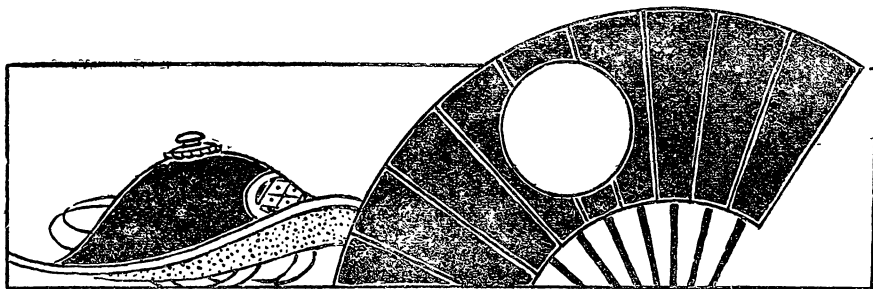
On the 13th instant the Yawata Government Iron Foundry lowered the price of steel materials forward delivery by between ¥15 and ¥28 according to kinds, with ¥99 as the highest rate and ¥92 as the lowest, but the Foundry is to maintain the present rate for spot transactions. Quotations follow:

	Forward.	Spot.
Round steel	¥97	¥112
Square „	97	120
Flat „	97	127
Steel plates (up to 2 bu thick).....	97	112
Steel plates (above 2 bu thick).....	92	107
Channel steel.....	99	122
Angle steel	98	117

The Yawata Foundry used to charge the same price for spot delivery and

forward delivery; but the change has been made in order to get orders from merchants who fear a decline of prices in the near future. For the time being, it is absolutely impossible to import foreign goods at prices below ¥100, and the step taken by the Foundry must be very effective in checking the importation of foreign goods. However, as many private iron foundries in this country are unable to produce goods at cost under ¥110, the reduction of price is a severe blow to such companies as the Nippon Kokan Kaisha, the Osaka Seitetsu Kaisha, and the Tokai Kogyo Kaisha.

Pig iron remaining in stock in this country and colonies on November 21st amounted to 165,465 tons, showing a decrease by 3,200 tons since November 11th, reports the *Kobe Yushin*. The total includes 18,100 tons in Tokyo and Yokohama, 4,300 tons in Nagoya, 53,700 tons in Osaka and Kobe, 9,100 tons in Kyushu, 64,400 tons in Manchuria and Korea, 4,900 tons in Hokkaido and 1,000 tons in other places.





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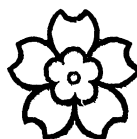
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福音印刷株式會社

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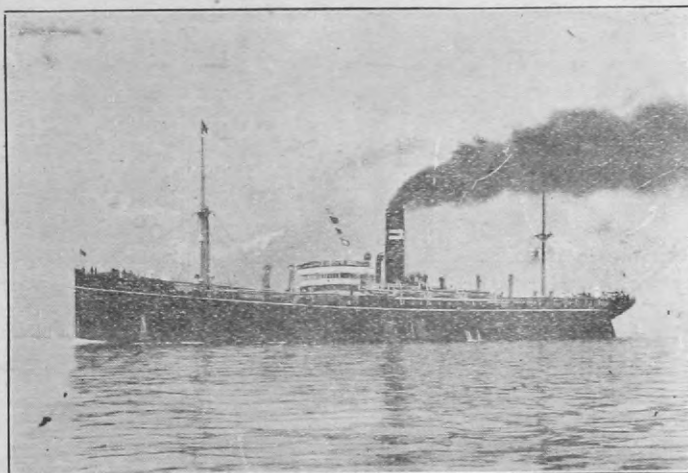
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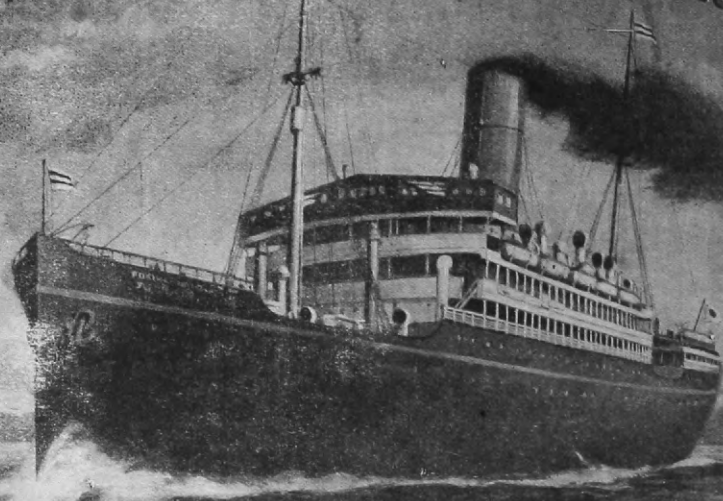


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